

MACHINE KNITTING

MONTHLY

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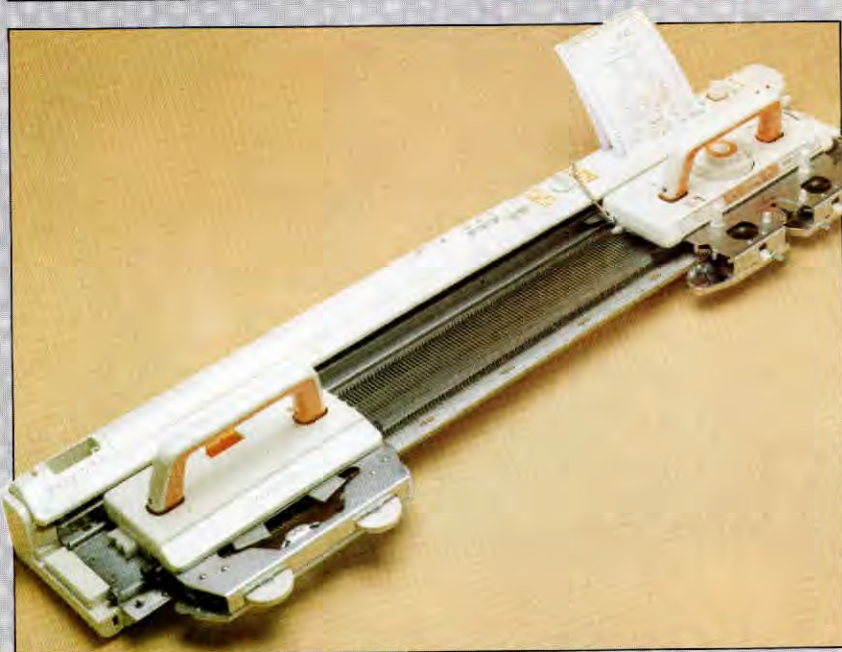
Chunka

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Dear Readers

Our first birthday has arrived and we're celebrating in style with the biggest issue ever! We've crammed 80 pages with patterns and articles for every machine knitter. Our special chunky section includes smaller sizes and full instructions for the most basic and most sophisticated machines. The designs are really colourful and in lots of time for you to knit in the new cotton and cotton-look yarns for the summer. As you'll no doubt notice, the section is self-contained so you can pull it out and keep it, if you wish.

A while ago now, reader Sylvia Dawson wrote to me enclosing a top and skirt she'd made in Bramwell's Hobby. Her friends loved it and she thought you might, too. We've had to modify the design and add more sizes but I'm sure you'll find it very easy to knit and wear. We've also included a basic pattern for a camisole top and petticoat. They're very useful items to have in your wardrobe, especially for wearing under fine knitted lace suits. The pattern is very versatile and you can use it time and time again. Thank you, Sylvia for sharing your design with us and best wishes to all friends and customers in Lowestoft.

We've made one major (but only minor change, really!) this month. *Focus on Pfaff* has a new name. We've had so much response to this series that we're welcoming all Duomatic owners by re-naming the articles *Duomatic Update* to keep you in touch with news, views, comments and techniques. Above all, we can offer you help. Dorothy Gill has joined us to answer your queries and add her wealth of experience to the team. I'd like to welcome Dorothy and invite you all to write to us with any queries you may have about any aspect of old or new Passap and Pfaff machines. See you all next month and happy knitting!

Anne



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NEWS LINE

FOLLOW THE SUN

There's a lovely collection of yarns to look out for at your local Robin stockist. The new yarn sensation for spring and summer knitting is Chic, a lightweight yarn in eleven exciting shades with a terry-look. It costs around £1.29 for a 50g ball.

Sundance is a cotton-look DK yarn in a full range of pastel and bright shades and they're all combined with a twist of white cotton. Sundance costs just £1.05 for a 50g ball.

Feelings DK was the runaway success of last year with garments knitting from as little as two 100g balls. It costs about £1.39 and comes in a striking shade range. You might like to look out for the chunky version of Feelings, too, at around £1.49 for a 100g ball. Kon Tiki is a high fashion snarl yarn in top-selling summer brights. It has a special look all its own and is in the shops at around £1.29 for a 25g ball.

One of our favourites is Diamante. It has a look of its own and the shiny, individual look is very popular. We used it for one of our Fair Isle designs this month.

There are mouthwatering colours which leave you spoilt for choice and it's excellent value at £1.15 for a 50g ball. If you like yarn with a rainbow-type look, there are additional shades in the range to give you just this. They cost around £1.29 a ball.

As you'll have seen from recent Newsline features, many of the spinners are introducing their spring and summer yarns now. Just a few balls of these unusual, hand knitting yarns will turn two straight pieces of knitting on a chunky machine into a lovely, summer top. It's well worth a look – if only to catch up on the new season's colours and textures.

LATEST FROM BOND

The newest pattern book from Bond Knitting Systems this season has been published in conjunction with Patons – one of the country's leading spinners. Designs in the Bond/Patons Pattern Book include jazzy bright geometrics, feminine lacy looks and Fair Isle patterns – but with an untraditional look. There are 16 designs in all – something for everyone, with four patterns for the man in your life! Several Patons' yarns have been used, including bright Mohair Visions, easy-care Diploma DK, new Parade and Beehive – probably their best known yarn. All the designs are shown in full colour and have been specially adapted for Bond knitters from a selection of Patons' hand knitting leaflets.

The Bond/Patons Pattern Book costs £2.95 and is available from your local Bond or Patons' stockist or by mail order from Bond Knitting Systems, 79 High Street, Witney, Oxon OX8 6LR. If you order by post, please add 30p to cover postage and packing.

BORDERS AND YOKES

A useful new addition to machine knitters' patterns is a new publication, "The Borders and Yokes" collection by Iris Bishop. The book covers a wide variety of subjects, from traditional to pictorial themes.

Border designs can be used in many different ways. Used simply to add interest to a plain garment or they can be combined to produce richly patterned fabrics. Iris has also included an easier way of knitting circular yokes, involving less manual work than traditional methods.

Inside the front page are some notes for new knitters, explaining how to mark out punch-cards and electronic graphs.

All designs are illustrated with colour or black and white photographs, plus fashion sketches of different ways of using the designs.

In all, there are thirty designs for machine knitters in the book, which retails at £3.95. From local stockists, or directly from Iris Bishop, 64 Ifield Road, West Green, Crawley, West Sussex.

TEXTURED FASHIONS

The latest publication from Bramwell is Textured Fashions. It's a book of 20 designs mostly for women but with a few men's patterns in a selection of Bramwell's popular yarns. As the title suggests, the emphasis is on texture – in the stitch pattern or choice of yarn.

Most of the designs are for 24 stitch punchcard patterns and all are illustrated in full colour.

Bramwell's Textured Fashions costs £2.95 and is available from your local stockist now.

THE HALF PINT COLLECTION

We've just seen a pretty little girl called Emma in a lovely dress from Jo Beedles' Half Pint Collection and thought we'd remind you of this super collection of patterns. There surely can't be a knitter in the country who hasn't heard of Jo and her beautiful designs. They're so much a part of the Swiftknitters Showtime. Jo's collection of 'half pint' designs is a small girl's version of mum's pretty dresses and all are knitted in Bramwell's Hobby with small amounts of Silky and Knitting-In elastic. Suggested tensions are given for Brother and Knitmaster machines and the programming

for Brother 910 machines is also included, where appropriate. If there's a little girl in your family, you won't want to be without The Half Pint Collection. If you'd like more details, please write to Swiftknitters, 131/133 Fratton Road, Portsmouth, Hampshire.

SASSIKNITS DESIGNER KNITWEAR

It's always nice to hear from a happy reader who's been delighted with a particular product – and that's just how we found Sassiknits. Sally Prendergrast and Susan Leadbeater joined forces and market Sally's designs in kit form. All their kits are for use on chunky machines because they feel there's a wonderful selection of specialist yarns available that only chunky machines can handle. They make full use of this and their designs usually combine several different yarns blended into one garment. They like to use natural yarns rather than man-made types and are particularly fond of mohair, silk, chunky cotton and bouclé. This makes their kits a little more expensive, but they find their customers prefer it. By marketing their patterns in kit form, they supply measured amounts of yarn in just the quantity needed and this reduces costs. The patterns are all tested by outworkers and

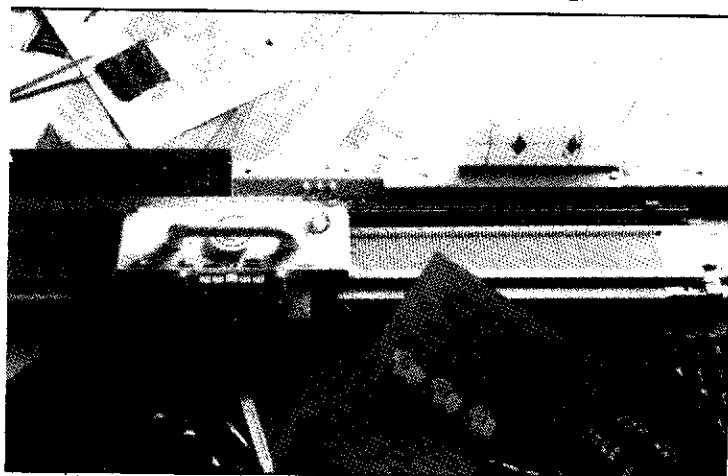
ABBREVIATIONS

alt, alternate(l)y; beg, beginning; ch, chain; cm, centimetres; cont, continue(ing); dc, double crochet; dec, decrease(ing); foll, following; g, grams; HP, holding position; inc, increase(ing); K, knit; mm, millimetres; MT, main tension; MT-1, MT-2, MT-3, one, two, three sizes tighter than main tension; MT+1, MT+2, MT+3, one, two, three full sizes looser than main tension; MY, main yarn; N(s), needle(s); NW, non working position; P, purl; patt, pattern; RC, row counter; rem, remain(ing); rep, repeat; ss, stitch size; st(s), stitch(es); st-st, stocking stitch; tog, together; UWP, upper working position; WY, waste yarn.



they're easy-to-follow so that they can be followed by knitters with only a very basic knowledge of machine knitting. If there's a punchcard needed, they always give an alternative method of working so that their patterns can be made up on the most basic models. We caught them in the middle of

working on their next collection and so there were no photographs available of their designs at the time of writing. We've fingers crossed that one will arrive in time before we go to press! If you'd like to find out more about Sassiknits, write to them at P.O. Box 22, Petersfield, Hants GU32 2AZ.



THE NEW BROTHER 950 ELECTROKNIT

A different stitch pattern to knit every day until the end of next year – and then try out the variations! All this and much more with the new Brother 950 machine. Just as on the Brother 910, designs can be drawn on to a mylar sheet and programmed into the machine. Using the same sheets and in the same way will delight 910 owners, however, the new electronic also has a built-in library of 555 patterns which can be knitted just by entering the number of the pattern to be knitted. The colour pattern manual is supplied with the machine – you simply look through to choose your design, put the number into the computer and start knitting! A marvellous new feature is built into the machine to help the knitter during knitting. Let's use a lace pattern as an example. When knitting these built-in designs, a number will flash to show which rows are to be knitted with the main carriage. A lace carriage is supplied with the machine for knitting both simple and multiple transfer patterns.

With the 950 Electronic, you can use all your own designs simply by tracing or drawing the pattern on to the sheet supplied. Remember that you only have to draw one repeat of the pattern on the sheet – no matter how small! It couldn't be easier. The designs don't have to be knitted as illustrated. Any one of the designs



can be knitted as a motif or panel and you can superimpose all or part of a design on top of another. You can also programme in automatic needle selection for skirts or raglan shaping and convert all your patterns for jacquard knitting. The new machine has built-in intarsia using the same carriage and thread lace knitting has been added to its range of stitches. As you can see, thousands of variations are possible on the new 950 Electronic – and yes, the machine does knit basic tuck, slip, weaving, Fair Isle, lace and stocking stitch too.

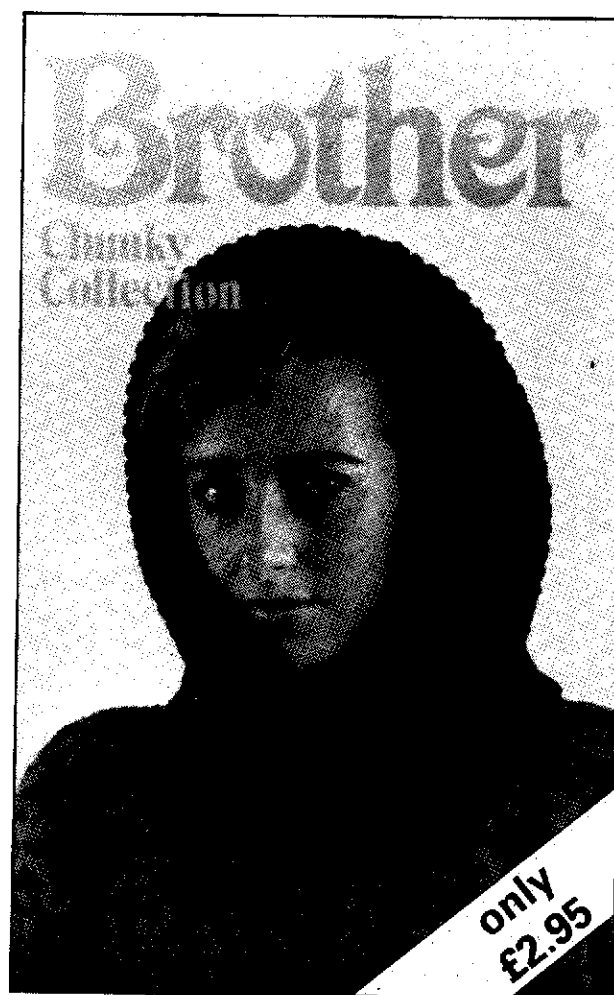
Most of the attachments from other Brother standard gauge machines will fit the new 950. There's the KR850 or 830 ribber; the KG93, 89, and 8911 garter carriages; the 8310 linker; the 116 Knitleader; the 820A, 830 and 900 colour changers and the 8300 transfer carriage.



COMPETITION RESULT

This month we're pleased to bring you the result of our January competition. The hidden phrase was – WINTER WONDERLAND and the New Designer 2 Knitting Machine from Singer is on its way to:

Mrs I Gee
26 The Fairway
Sittingbourne
Kent
ME10 4RA
Many congratulations Mrs Gee.



BROTHER CHUNKY COLLECTION

£2.95 (U.K., Channel Islands and BFPO only) including first class post and packing.

The latest book in the Brother Pattern Book Series is now available. Called Brother Chunky Collection, it contains 16 designs specially for chunky machines. As its name suggests, the designs are particularly suitable for Brother Chunky machines but many of the patterns can be used on other, more basic models. The patterns are predominantly for women's fashion tops in a variety of stitch patterns and yarns. An attractive his 'n' her sweater is included and there are two skirt patterns to team with the tops. A special feature of the book is that two or more ends of fine yarn are used for the patterns instead of one thick strand. An attractive combination of yarns is used to give these all-year-round designs a very popular appeal. If you use a chunky machine, you won't want to miss it!

To Machine Knitting Monthly, P.O. Box 172, Maidenhead, Berkshire SL6 8XH.

Please send me . . . copy(ies) of the *Brother Chunky Collection*.

I enclose cheque/PO for . . .
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Name

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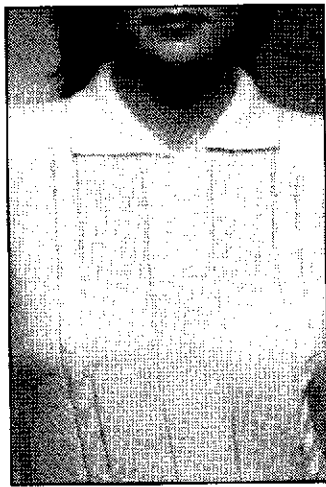
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HIS 'N' HER SWEATER



PATTERN RATING

** Fairly easy, for knitters with some experience.

MACHINES

This pattern is suitable for standard gauge machines with ribber.

MATERIALS

Bramwell's Fine 4 ply.
1 [1, 1, 1, 1, 1] x 500g cone in Shade 344 or 357 (MY).
4 small buttons.

If you have difficulty obtaining this yarn and would like a list of your local stockists, please write to F. W. Bramwell & Co. Ltd., Holmes Mill, Greenacre Street, Clitheroe, Lancs BB7 1EA.

SILVER GAUGE READING

Medium yarn.

MEASUREMENTS

To fit bust/chest 87 [92, 97, 102, 107, 112] cm, 34 [36, 38, 40, 42, 44] in.
Actual size 96 [102, 108, 112, 117, 122] cm, 37½ [40¼, 42½, 44, 46, 48] in.
Length to shoulder 61 [63, 65, 67, 69, 71] cm, 24 [24¾, 25½, 26½, 27¼, 28] in.
Sleeve seam 44 [44, 45, 45, 46, 46] cm, 17¼ [17¼, 17¾, 17¾, 18, 18] in.

Instructions are written for the smallest size, larger sizes follow in square brackets. If only one figure is given, it applies to all sizes.

TENSION

27 stitches and 38 rows to 10 cm, 4 in measured over stocking stitch (tension dial setting approximately 8).

For perfect results, please check your tension carefully.

ABBREVIATIONS

See page 4.

KNITTING NOTES

We used knit side of knitting as right side of garment.

Ns in NWP are counted as sts throughout.

If an N in NWP becomes an end N, push it to WP until a further st is worked.

When casting off, make chains in spaces where Ns are in NWP.

Cable panels are worked over 6 sts and counting from the right these sts are numbered 1 to 6.

* Cross sts 4, 5 and 6 in front of sts 1, 2 and 3. K 10 rows. Rep from * throughout.

BACK

With ribber in position and carriage at right, set machine for 1x1 rib. Using MY, cast on 133 [141, 149, 155, 161, 169] sts in 1x1 rib. K 3 tubular rows. Carriage is at right. Set carriage for 1x1 rib knitting. Set RC at 000. Using MT-4/MT-4, K 32 rows. Transfer sts for st-st.

Counting from left edge, transfer the 4th [8th, 5th, 8th, 11th, 15th, 33rd]; 36th [40th, 41st, 44th, 47th, 51st]; 43rd [47th, 48th, 51st, 54th, 58th]; 59th [63rd, 66th, 69th, 72nd, 76th]; 75th [79th, 84th, 87th, 90th, 94th]; 91st [95th, 102nd, 105th, 108th, 112th]; 98th [102nd, 109th, 112th, 115th, 119th]; 114th [118th, 127th, 130th, 133rd, 137th] and 130th [134th, 145th, 148th, 151st, 155th] st on to adjacent Ns. Push empty Ns to NWP. Set RC at 000. Using MT, K 8 rows **.

Cont in cable patt, K 194 [202, 210, 216, 224, 232] rows. RC shows 202 [210, 218, 224, 232, 240] and work measures 61 [63, 65, 67, 69, 71] cm, 24 [24¾, 25½, 26½, 27¼, 28] in.

SHAPE SHOULDERS

Cast off 23 [25, 26, 28, 28, 30] sts at beg of next 2 rows and 22 [24, 26, 27, 28, 30] sts at beg of foll 2 rows. Cast off rem 43 [43, 45, 45, 49, 49] sts.

FRONT

Work as for back to **.

Cont in cable patt, K 118 [126, 134, 140, 148, 156] rows. RC shows 126 [134, 142, 148, 156, 164].

FRONT OPENING

Using a length of MY, cast off centre 9 sts. Using nylon cord, K 62 [66, 70, 73, 76, 80] sts at left by hand, taking Ns down to NWP. Cont on rem sts for first side.

K 47 rows.

SHAPE NECK

Cast off 7 [7, 7, 7, 8, 8] sts at beg of next row. Dec 1 st at neck edge on every row until 48 [52, 56, 59, 61, 65] sts rem, then on every foll alt row until 45 [49, 52, 55, 56, 60] sts rem. K 15 [15, 13, 13, 11, 11] rows.

SHAPE SHOULDER

Cast off 23 [25, 26, 28, 28, 30] sts at beg of next row. K 1 row. Cast off rem 22 [24, 26, 27, 28, 30] sts. With carriage at left, unravel nylon cord over rem Ns, bringing appropriate Ns back to WP. Finish to correspond with first side reversing shapings.

SLEEVES

With ribber in position and carriage at right, set machine for 1x1 rib. Using MY cast on 70 [72, 74, 76, 78, 80] sts in 1x1 rib. K 3 tubular rows. Carriage is at right. Set carriage for 1x1 rib knitting. Set RC at 000. Using MT-4/MT-4, K 24 rows. Transfer sts for st-st. Set RC at 000. Using MT, K 6 rows.

Shape sides by inc 1 st at each end of next and every foll 8th row until there are 90 [96, 94, 100, 102, 108] sts then on every foll 4th row until there are 130 [130, 136, 136, 140, 140] sts. K 4 [4, 4, 4, 3, 3] rows. RC shows 145 [145, 149, 149, 152, 152] and work measures 44 [44, 45, 45, 46, 46] cm, 17¼ [17¼, 17¾, 17¾, 18, 18] in. Cast off.

BUTTONHOLE BAND

With ribber in position and carriage at right, set machine for 1x1 rib. Using MY, cast on 42 sts in 1x1 rib. K 3 tubular rows. Carriage is at right. Set carriage for 1x1 rib knitting. Set RC at 000. Using MT-4/MT-4, K 7 rows. Make buttonholes by transferring 5th, 16th, 27th, 38th sts on to adjacent N. K 7 rows. Transfer sts for st-st, K 1 row. Using WY, K a few rows and release from machine.

BUTTON BAND

Work for buttonhole border omitting buttonholes.

COLLAR

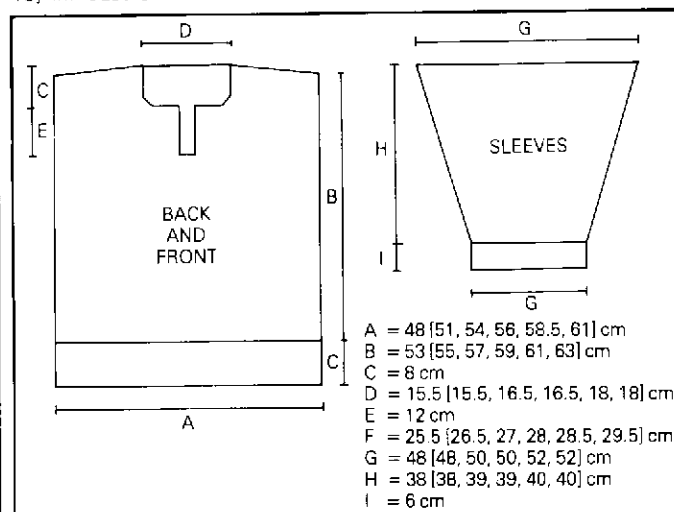
With ribber in position and carriage at right, set machine for 1x1 rib. Using MY, cast on 140 [140, 146, 146, 152, 152] sts in 1x1 rib. K 3 tubular rows. Carriage is at right. Set carriage for 1x1 rib knitting. Set RC at 000. Using MT-4/MT-4, K 30 rows. Transfer sts for st-st. K 1 row. Using WY, K a few rows and release from machine.

PRESSING

With wrong side facing, pin out all pieces to measurements given, press carefully following instructions on cone band.

MAKING UP

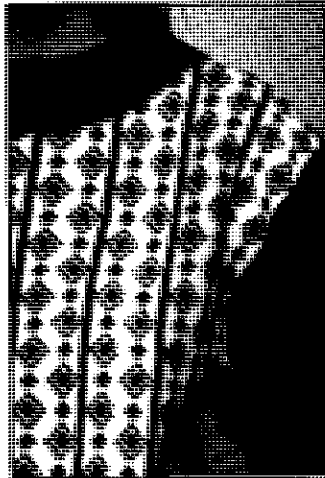
Join shoulder seams. Place centre of cast off edge of sleeves to shoulder seam and sew in position to back and front. Pin borders into position. Unravelling WY as required, back stitch through open loops of last row worked in MY. Lap buttonhole border over button border and catch down. Pin collar into position. Unravelling WY as required, backstitch through open loops of last row worked in MY. Join side and sleeve seams. Sew on buttons.





2

FAIR ISLE SWEATER



PATTERN RATING

** Fairly easy, for knitters with some experience.

MACHINES

This pattern is suitable for standard gauge punchcard/electronic machines with ribber. We used a Knitmaster SK 560 electronic machine.

MATERIALS

Robin Landscape 4 ply,
7 [8] x 50g balls in Ebony (MC).
2 [2] x 50g balls in Azalea (A).
1 [1] x 50g ball in Ballerina (B).
1 [1] x 50g ball in Snowdrop (C).

Landscape 4 ply is 75% Acrylic, 25% Wool. If you have difficulty obtaining this yarn and would like a list of your local stockists please write to Robin Wools, Robin Mills, Idle, Bradford, West Yorks BD10 9TE.

SILVER GAUGE READING

Medium yarn.

MEASUREMENTS

To fit bust 87-92 [97-102] cm,
34-36 [38-40] in.
Actual size 96 [106] cm, 37¾ [41¾] in.
Length to shoulder 53 cm, 21 in.
Sleeve seam 40.5 cm, 16 in.

Instructions are written for the smallest size, larger size follows in square brackets. If only one figure is given, it applies to both sizes.

TENSION

30 stitches and 36 rows to 10 cm,
4 in measured over Fair Isle pattern (tension dial setting approximately 9).
26 stitches and 40 rows to 10 cm,
4 in measured over stocking stitch (tension dial setting approximately 9).

For perfect results, please check your tension carefully.

ABBREVIATIONS

See page 4.

KNITTING NOTES

We used knit side of knitting as right side of garment.

PUNCHCARD MACHINES

The following card should be punched, if required, before starting to knit.

ELECTRONIC MACHINES

Fill in the pattern card, if required, before starting to knit.
Knitmaster machines Press button 1 (right light on) to reverse colours.

ALL MACHINES

Two colour Fair Isle rows should be knitted with the first colour given in the back feeder 1(A) to knit the contrast pattern and the second colour given in the front feeder 2(B) to knit the background stripes.

FAIR ISLE PATTERN A

K 2 rows MC only (st-st), 16 rows MC/A, 2 rows MC only (st-st), 16 rows MC/B, 2 rows MC only (st-st), 16 rows MC/C, 2 rows MC only (st-st), 16 rows MC/A, 2 rows MC only (st-st), 16 rows MC/B, 2 rows MC only (st-st), 16 rows MC/C, 2 rows MC only (st-st), 16 rows MC/B, 2 rows MC only (st-st) and 16 rows MC/A.

FAIR ISLE PATTERN B

K 2 rows MC only (st-st), 16 rows MC/C, 2 rows MC only (st-st) and 16 rows MC/B.

BACK

Insert card and lock on first row. Push 67 Ns at left and 74 Ns at right of centre 0 to WP. 141 Ns. Using MC, cast on by hand. Set RC at 000. Using MT, K 6 [16] rows. Release card and cont in Fair Isle patt A. K 7 rows. Inc 1 st

at beg of next and every foll 6th row until there are 147 sts. K 11 rows. RC shows 55 [65] *.

SHAPE NECK

Cast off 4 sts at beg of next row, K 1 row. Dec 1 st at beg of next and foll alt row. K 57 rows. Inc 1 st at beg of next and foll alt row, K 1 row. Cast on 4 sts at beg of next row.

** K 11 rows. Dec 1 st at beg of next and every foll 6th row until 141 sts rem. K 4 rows. Cont in st-st. Using MC, K 8 [18] rows. RC shows 176 [196]. Cast off.

FRONT

Work as for back to *.

SHAPE NECK

Cast off 12 sts at beg of next row, K 1 row. Dec 1 st at beg of next and foll 5 alt rows. K 41 rows. Inc 1 st at beg of next and foll 5 alt rows, K 1 row. Cast on 12 sts at beg of next row. Work as for back from ** to end.

SLEEVES

Insert punchcard and lock on first row. Push 80 Ns at left and right of centre 0 to WP. 160 Ns. Using

MC, cast on by hand. Set RC at 000. Using MT, K 7 rows.

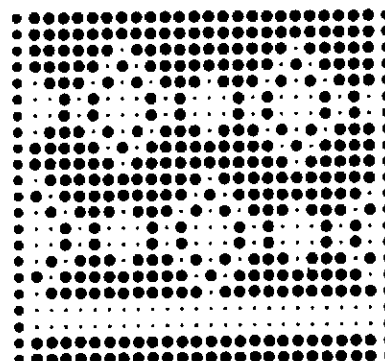
Shape sides by dec 1 st at each end of next and every foll 4th row until 120 sts rem. RC shows 84. Release card and cont in Fair Isle patt B. Dec 1 st at each end of every 4th row until 104 sts rem. K 4 rows. Cont in st-st. Using MC, K 10 rows. RC shows 130. Using WY, K a few rows and release from machine.

WELTS

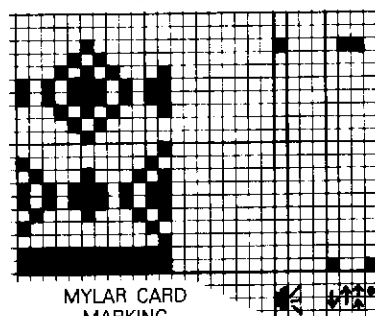
With a ribber in position and carriage at right, set machine for 1x1 rib. Using MC, cast on 135 [149] sts in 1x1 rib. K 3 tubular rows. Carriage is at right. Set carriage for 1x1 rib knitting. Set RC at 000. Using MT-5/MT-5, K 30 rows. Transfer sts for st-st. With wrong side facing, pick up 135 [149] sts along lower edge and place on to Ns. Using MT+1, K 1 row. Cast off.

CUFFS

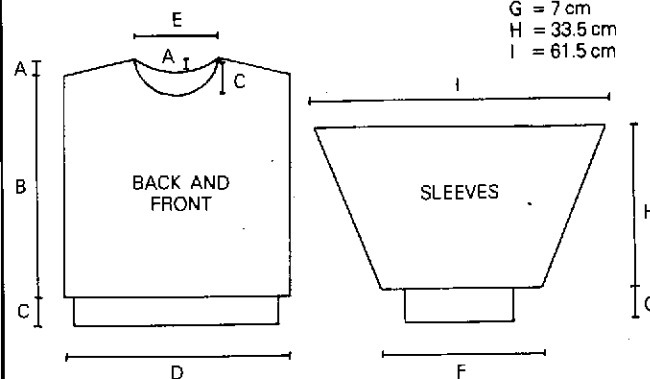
With ribber in position and carriage at right, set machine for 1x1 rib. Using MC, cast on 69 sts



ELECTRONIC



A = 2 cm
B = 47 cm
C = 6 cm
D = 48 [53] cm
E = 18 cm
F = 34.5 cm
G = 7 cm
H = 33.5 cm
I = 61.5 cm



3



2



3 QUILTED BODY WARMER



PATTERN RATING

** Fairly easy, for knitters with some experience.

MACHINES

This pattern is suitable for Singer 2310 and 600 machines.

MATERIALS

Forsell's Software.
1 x 400g cone in Azure 910 (MY).
50 cm - 4oz wadding.
6 [7] buttons.

Software is 60% Wool, 40% Nylon. If you have difficulty obtaining this yarn and would like a list of your local stockists please write to T. Forsell & Son Ltd., Blaby Road, South Wigston, Leicester.

SILVER GAUGE READING

Medium yarn.

MEASUREMENTS

To fit chest 56-61 [71-76] cm.

22-24 (26-28) in.
Actual size 65 [81] cm, 25½ [32] in.
Length to back neck 41.75 [49.5] cm, 16½ [19½] in.

Instructions are written for the smallest size, larger size follows in square brackets. If only one figure is given, it applies to both sizes.

TENSION

29 stitches on each bed and 80 rows (40 on each bed) to 10 cm, 4 in measured over pattern (stitch size setting approximately 4 on back bed and 5 on front bed).

For perfect results, please check your tension carefully.

ABBREVIATIONS

See page 4.

KNITTING NOTES

Always fill pockets before casting off.
Cut wadding into oblongs 3.5 cm x 5.5 cm.

QUILTING PATTERN

K 49 rows. Carriage at left. Drop front bed to intermediate position. Place a piece of wadding into each pocket. Return front bed to normal position. Leave circular knitting key on back carriage pressed in. Press stocking stitch key on front carriage, K 1 row. Press circular knitting key on front carriage. These 50 rows form pattern.

BACK

With carriage at right, set machine for 2x2 rib (2x1 N arrangement). Push 48 [60] Ns at left and right of centre 0 on back bed to WP. 96 [120] Ns.

* Push corresponding Ns on front bed to WP. Arrange Ns for 2x2 rib (2x1 N arrangement). Using MY, cast on and K 3 tubular rows. Carriage is at right.

Set machine for 2x2 rib knitting. Set RC at 000. Using stitch size 3, K 20 [28] rows. Push empty Ns on

both beds to WP for full needle rib.

2310 MACHINES

Centre cursor and set cursor stops 15 Ns past first and last Ns in WP on back bed. Set pattern and box as shown in pattern notes.

600 MACHINES

Centre cursor and set cursor stops 15 Ns past first and last Ns in WP on back bed. Set pattern and box as shown in pattern notes.

BOTH MACHINES

Press both circular knitting keys

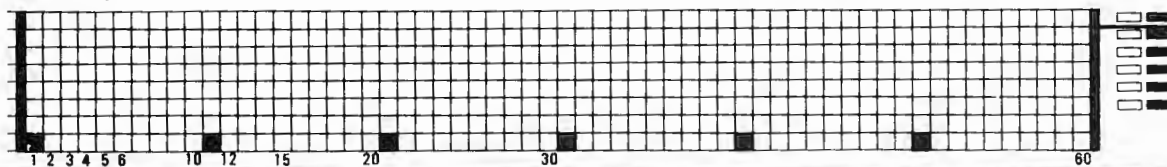
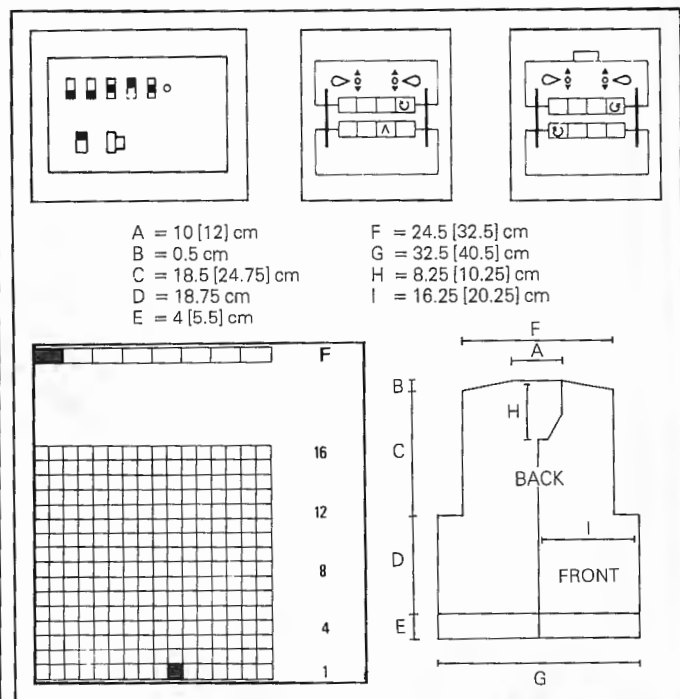
Set RC at 000. Using stitch size 4 on back bed and 5 on front bed, cont in quilting pattern. K 150 rows. Work measures 22.75 [24.25] cm, 9 [9½] in *.

SHAPE ARMHOLES

Cast off 12 sts on each bed at beg of next 2 rows. 72 [96] sts on each bed. K 146 [196] rows. RC shows 298 [348] and work measures 41.25 [49] cm, 16¼ [19¼] in.

SHAPE SHOULDERS

Cast off 11 [15] sts on each bed at



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SINGER SPECIAL

in 1x1 rib. K 3 tubular rows. Carriage is at right. Set carriage for 1x1 rib knitting. Set RC at 000. Using MT-5/MT-5, K 36 rows. Transfer sts for st-st. With wrong side facing, replace sts from lower edge of sleeve on to Ns, gathering evenly. Using MT+1, K 1 row. Cast off.

COLLAR

With ribber in position and carriage at right, set machine for 1x1 rib. Using MC, cast on 151 sts in 1x1 rib. K 3 tubular rows. Carriage is at right. Set carriage for 1x1 rib knitting. Set RC at 000. Using MT-5/MT-5, K 10 rows. Transfer sts for st-st. Using MT-1, K 12 rows. Using MT, K 24 rows. Transfer every alt st on to

its adjacent N. Leave empty Ns in WP. Using MT+1, K 1 row. Using MT-1, K 9 rows. Using MT+1, K 1 row. Cast off.

PRESSING

With wrong side facing, pin out all pieces to measurements given and steam.

MAKING UP

Join shoulder seams. Set in sleeves matching centres to shoulder seams. Join side and sleeve seams. Join collar seam. Fold hem along picot row and slip stitch into position. Sew collar into position.

beg of next 2 rows and 10 [15] sts on each bed at beg of foll 2 rows. Cast off rem 30 [36] sts on each bed.

RIGHT FRONT

With carriage at right, set machine for 2x2 rib (2x1 arrangement). Push 48 [60] Ns at right of centre 0 on back bed to WP.

** Work as for back from * to *. K 1 row extra for left front only.

SHAPE ARMHOLES

Cast off 12 sts on each bed at beg of next row. 36 [48] sts on each bed. K 84 [118] rows.

SHAPE NECK

Cast off 5 [6] sts on each bed at beg of next row. K 1 row. Cast off 3 sts on each bed at beg of next and foll alt row. K 1 row. Cast off 2 sts on each bed at beg of next and every foll alt row until 21 [30] sts rem on each bed. K 54 [68] rows.

SHAPE SHOULDER

Cast off 11 [15] sts on each bed at beg of next row. K 1 row. Cast off rem 10 [15] sts on each bed **.

LEFT FRONT

With carriage at right, set machine for 2x2 rib (2x1 N arrangement). Push 48 [60] Ns at left of centre 0 on back bed to WP. Work as for right front from ** to ** noting alteration in number of rows worked.

NECKBAND

With carriage at right, set machine for 2x2 rib (2x1 N arrangement). Push 119 [145] Ns on each bed to WP. Arrange Ns for 2x2 rib (2x1 N arrangement). Using MY, cast on and K 3 tubular rows. Carriage is at right. Set machine for 2x2 rib knitting. Set RC at 000. Using stitch size 3, K 24 rows. Push empty Ns on both beds to WP for full needle rib. Press both circular knitting keys. K 12 rows. Transfer sts to back bed. Using WY, K a few rows in st-st and release from machine.

ARMHOLE BANDS

With carriage at right, set machine for 2x2 rib (2x1 N arrangement). Push 106 [138] Ns on each bed to WP. Arrange Ns for 2x2 rib (2x1 N arrangement). Using MY, cast on and K 3 tubular rows. Carriage is at right. Set machine for 2x2 rib knitting. Set RC at 000. Using stitch size 3, K 20 rows. Push empty Ns on both beds to WP for full needle rib. Press both circular knitting keys. K 12 rows. Transfer sts to back bed. Using WY, K a few rows in st-st and release from machine.

BUTTONHOLE BAND

Push 91 [107] Ns to WP. With wrong side facing, pick up 91 [107] sts along front edge and place on to Ns. Using stitch size 3, stocking stitch key on back carriage and MY, K 6 rows.

Make 6 [7] evenly spaced buttonholes. K 6 rows. Using stitch size 9, K 1 row. Using stitch size 3, K 6 rows. Make buttonholes over same sts as before. K 5 rows. Pick up loops from first row and place on to Ns. Using stitch size 9, K 1 row. Cast off.

BUTTON BAND

Work as for buttonhole band omitting buttonholes.

MAKING UP

Join shoulder seams. With right sides tog, pin armhole bands and neckband into position. Unravelling WY as required, backstitch through open loops of last row worked in MY. Fold 2x2 rib on bands in half to inside and catch down. Join ends of armhole bands to cast off sts on back and fronts, easing to fit. Join side seams. Neaten ends of neckband and front bands. Finish buttonholes and sew on buttons to correspond.

NEW SINGER MAGAZINE

Singer is now producing a magazine with patterns for its Electronic machines as well as some of the Designer 2 machines. The magazine is called Nathalie and it is hoped to publish it twice a year in the Spring and Autumn. It contains patterns which have instructions for the pattern driver as well as the standard written instructions. In the second issue most of the patterns (intarsia designs excepted) also have the number codes for the knitting computer to try to add to the software available for this item.

The knitting computer is one of quite a wide range of accessories available for the Singer machines. Similar in concept to the Passap/Pfaff form computer it makes working out garment sizes very easy. The main thing you need is a tension square in the stitch and yarn that is going to be used. Once you have the measurements from the swatch they are fed into the knitting computer in conjunction with pre-set number codes and the knitting computer will give you a digital display of numbers telling you how many stitches to cast on, cast off, where to start shapings row by row.

While you can mix and match neck shapings the computer is limited in that you can't design on it. The pre-set computations which are supplied with the machine determine the shape of the garment piece so you can't design a garment from scratch. If designing is what you want to do then perhaps the pattern driver would be more suitable.

It is similar in concept to the Knit Radar or Knit Leader but is a half scale version so it is much more compact. I am very lucky as I have access to both so its the pattern driver when the muses take me and the knitting computer for sheer speed, when I'm in a hurry which regrettably I usually am. While an enormous range of stitches and textures can be knitted on the electronics there are a few stitches which definitely need an accessory - The Garter Carriage. As its name implies it produces garter stitch simply by transferring the stitches from front to back bed and vice versa. It can also produce lacy stitches and

textured patterns such as basket weave. One thing which I do find useful is that it can transfer from stocking stitch into 1x1 rib, smashing when I'm knitting garments with sleeves which finish rather than start with cuffs. The motor drive is probably my favourite accessory because it makes life so easy, especially when I'm knitting jacquards. It has a very even motion which gives the finished knitting a beautifully even and smooth finish. It has a two speed setting which means that I can go as fast or as slowly as is necessary and the electronic foot control allows total control over speed regulation, just like the foot control on a sewing machine. There are also intarsia carriages available for the electronics. Light and very easy to use, they can make knitting even complicated patterns a real pleasure.

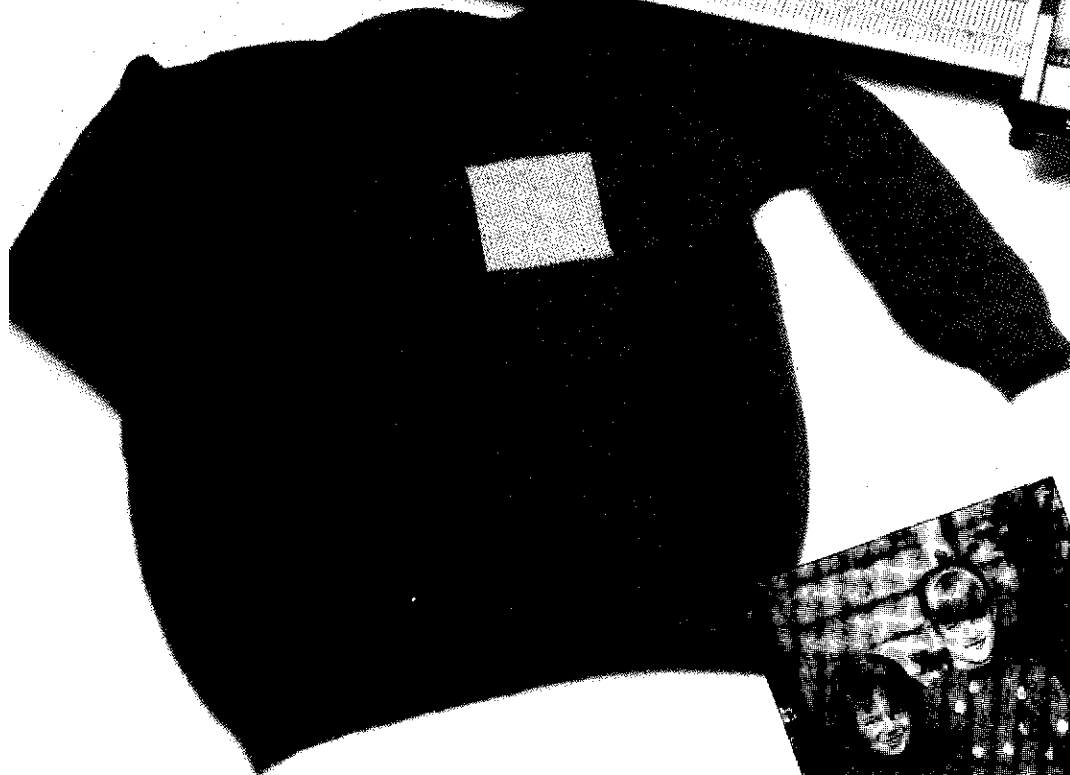
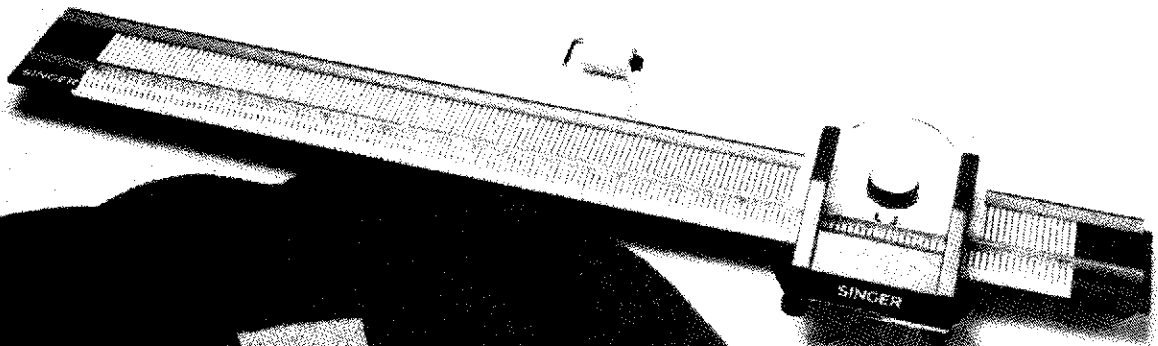
SINGER STEPS OUT WITH STYLE

With style and in style, that's the name for our new Spring/Summer range of patterns for the Designer 2. With style - that's our patterns, fashionable up to the minute in both design and concept. In style - that's you wearing the latest yarns and colours. Designed for the summer the patterns are for cool cottons but look equally elegant in other yarns. But please remember, the patterns will only work to size if the correct tension is used. It doesn't take long to make a garment on the Designer 2 but it's heartbreaking to spend time knitting only to find it doesn't fit properly. A few minutes taken to make a tension square is really time well invested.

IT'S NEW, IT'S MAGIC IT'S MERLIN

"Merlin - A magic name for a truly magical machine". That's how the new Merlin machine, the latest addition to the Singer knitting family was described to me. Why magic? Well it's so easy to produce garments for the family on this machine it really seems like magic. Bright attractive

the new SINGER *Merlin*



children's knitwear from a bright attractive machine. Compact and lightweight, it's smaller than average bed (162) needles makes it the ideal machine for making small (and not so small) garments. Ideal for baby and children's wear it is still large enough to cope with garments for young adults. Its plastic bed makes it very light and portable and as it will fit on most flat table surfaces it can easily be put out of reach of inquisitive little fingers. The plastic bed is also easily cleaned and the tough materials used in its construction make it very durable. It has many of the features incorporated on the top-of-the-line electronic machines made by Singer – each needle has its own groove cut into the bed for extra strength and smoother movement of the needles when knitting. A stitch size dial with 24 different settings allows you to obtain the perfect tension when you're knitting whether its two ply for fine layettes for babies or fine double knitting for robust garments for growing children. The new clip-on row counter makes life easy too, as does the needle selector switch which allows needles to move from working position two to working

position one for easy casting off. Another feature is the new cast on system, so simple it really is magic; simply bring up the needles to the position marked on the bed, slide the comb holders under the bed, slot the comb in and off you go. No need for waste yarn, you can go straight into the mock rib. When you've made your rib, slide out the comb holders and knit the rest of the garment. The instructions book with its clear illustrations and explanations is based around a pattern which comes free with the machine, so as you learn to use the machine you are making your first garment. Each step of the jumper and each new technique is clearly explained so it's as easy for the first time machine user to use it as those with more experience. There is also a section on more advanced techniques so that you can increase your knitting skills when you want to. Merlin also has its own patterns. Originating from a renowned spinner, they have been specially adapted for use with this machine. Available from Singer stockists they are single leaflet format with a long lasting laminated finish. They will be regularly updated to keep them up



to the minute in fashion terms. There are also four books available which contain the more classical garment patterns. So whether you want to knit school

jumpers, fashion garments or make up your own designs on jumpers, there are patterns available. Merlin – It's Knitting Magic.

WENDY PHILLIPS PICTURE KNITTING BOOKS

24 STITCH PUNCHCARD COLLECTION

Wendy Phillips 28 page knitting books are packed full with original ideas and designs. The knitted pictures are illustrated (in black & white) and are accompanied by easy to follow charts. Suggestions are given for use of colour where applicable.

- ★ **TEDDY BEARS.** 20 lovable bears in action including Fishing Bear, Little Bear Peep, Fairy Bear, Skating Bear, Pirate Bear, Gourmet Bear, Bear on the stair, Juggling Bear, and many more.
- ★ **ALPHABET ZOO.** Animals for every letter of the alphabet. (Alphabet included.) Avocet, bat, camel, dinosaur, elephant, fox, frog, giraffe, goat, hippo, ibex, jaguar, koala, lobster, monkey, newt, ostrich, panda, quail, rodent, sheep (without horns), toucan, unicorn, viper, wallaby, Xmas reindeer, yak, zebra.
- ★ **ANIMAL MOTIFS.** 40 designs including pig, cow, sheep (with horns), horse, cat, mouse, thrush, squirrel, hedgehog, owl, hawk, stork, cockerel, duck, swan, ladybird, butterfly, dragonfly, bee, snail, lizard, tortoise, rabbit, dogs, whale, penguin, polar bear, lion, tiger, rhino, elephant, badger (head only), plus letters of the alphabet and numbers.
- ★ **A CAT'S LIFE.** 30 designs. Domestic cats at work, rest and play, Siamese, Persian and tabby included. Playing with mice, playing with string, spilling milk, eating fish, running downstairs, walking on wall, alley cats, city cats, peeping Tom.
- ★ **JUST DOGS.** 34 different breeds. Great Dane, Scottie, Dachshund, Beagle pup, American Foxhound, Afghan Hound, Bloodhound, Dalmation, Dobermann, Irish Wolfhound, Greyhound, Labrador, Golden Retriever, English Cocker Spaniel, Alsatian, Boxer, Old English Sheepdog, Border Collie, Rough Collie, Wire Fox Terrier, Boston Terrier, St. Bernard, Poodle, Newfoundland, Norwegian Behund, Pekinese, Foxhound, Husky, Bearded Collie, American Cocker Spaniel, Smooth Fox Terrier, Kerry Blue Terrier, Bull Terrier, Staffordshire Bull Terrier.
- ★ **OUTDOOR SPORT.** 30 designs. (11 different sports.) Football, golf, skiing, jogging, bowls, sailing, fishing, shooting, cycling, B.M.X. motor racing, show jumping.
- ★ **INDOOR GAMES AND SPORTS.** 40 designs. (16 different games.) Darts, chess, cards, snooker (ball and cue), gymnastics (gymnasts on parallel bars, asymmetric bars, and beam), badminton, squash, karate, fencing, ice skating (singles and pairs), ice hockey, basketball, trampoline, diving and swimming.
- ★ **CARS, TRUCKS, TRAINS, BOATS & PLANES.** 40 designs including buses and coaches (new & vintage), tractors, traction engines, steam trains, cement lorry, fire engines, transporter, bulldozer, various vans, ambulance, cars (new & vintage), police car, bicycles (new & vintage), helicopters, jet plane, old plane, Space Shuttle, paddle steamer, long boat, steamship, yacht.
- ★ **FLOWERS, FRUITS & VEGETABLES.** 40 designs. Foxglove, iris, pansy, heartsease, lily of the valley, daffodil, thistle, rambling rose, poppy, clematis, clover, primrose, violet, bluebell, oak leaf, acorn, horse chestnut (leaf, flower and conker), apple blossom, apple, pear, plum, cherry, grapes, banana, gooseberry, orange, strawberry, pineapple, tomato, cucumber, lettuce, radish, sweet pepper, beetroot, onion, carrot, cauliflower.
- ★ **MERRY CHRISTMAS.** 50 festive designs including Santa, reindeer, robin, snowman, fairy, fir trees, candles, bells, holly, hearts, mistletoe, angels, church, choir boys, snowflakes, teddy bear, gingerbread man, toy soldiers, trumpet, toy horse, drum, pudding, balloons, crackers etc.

THE ABOVE BOOKS COST £2.50 EACH
(Price includes post & packing)

- ★ **WHERE DID YOU GET THAT HAT?** (machine knitters only). With her basic hat pattern and 20 original punchcard designs, Wendy describes tried and tested ways to create a small business from the sale of knitted bobble hats. (Hat pattern for single bed machines is suitable for beginners and experienced knitters.)

Designs include English rose, Scottish lion, Welsh dragon, soldiers, lorries, spotty dog, panda with balloon, mouse in apron, motor cycle stunt rider, space rocket, anchor, seascape with boats, fish, horses head, hearts, girl in garden, fairisle.

THIS BOOK COSTS £3.95
(Price includes post & packing)

- ★ **CATALOGUE/COLOURING BOOK 80p** (including P&P). Contains full details of punchcard designs and includes a random sample (170 line drawings) for children to colour

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CANADA: 'Doodles', 2050 Lakeshore Road W., Oakville, Ontario L6L 1G7.
U.S.A.: The Knitting Machine Center, P.O. Box 15145, Cincinnati, Ohio 45215.
AUSTRALIA: Lorraine Schriever, P.O. Box 119, Penola 5277, S. Australia.
AUSTRALIA: Tessa B' Knits, 98a Norma Road, Myaree 6154 W. Australia.
NEW ZEALAND: I & L Judd, P.O. Box 87, 74 Main Street, Pahiatua.

214

HAPPY 1st BIRTHDAY

MACHINE KNITTING MONTHLY

LITTLE PICTURES

'small enough for a bear to wear'



(LIQUORICE ALLSORTS INCLUDED!)

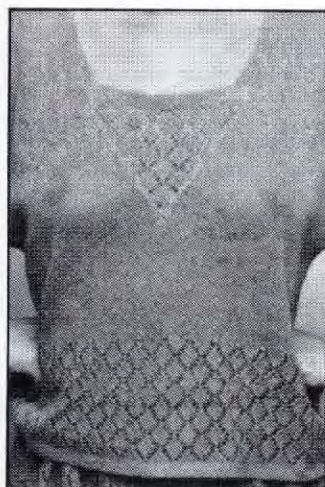
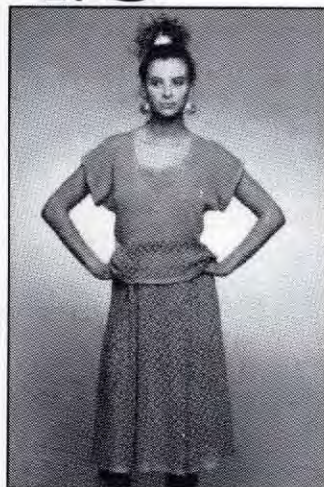
Wendy's latest book *LITTLE PICTURES* contains over 100 small (12 stitch) designs. ILLUSTRATED IN COLOUR, all designs are suitable for 12 and 24 stitch punchcards, electronic and chunky machines. Punchcard & electronic graphs given. (Garment pattern not included) — £3.95

From: WENDY PHILLIPS (DESIGNS)
P.O. BOX 5, WINDERMERE, CUMBRIA LA23 3AN
Send cheque/P.O. (STERLING ONLY) payable to Wendy Phillips

4/5



4/5 LACE TOP AND SKIRT



PATTERN RATING

** Fairly easy, for knitters with some experience.

MACHINES

This pattern is suitable for punchcard machines with lace carriage, see Knitting Notes.

MATERIALS

Bramwell's Hobby.
TOP AND SKIRT
2 [2, 2, 2, 2, 2] x 450g cones in Saxe 780 (MY).
Elastic to fit waist.
CAMISOLE AND PETTICOAT
1 [1, 1, 1, 1, 1] x 450g cone in Saxe 780 (MY).
2 lengths of elastic to fit waist.

Hobby is 83% Acrylic, 17% Nylon. If you have difficulty obtaining this yarn and would like a list of your local stockists, please write to F. W. Bramwell & Co. Ltd., Holmes Mills, Greenacre Street, Clitheroe, Lancs BB7 1EA.

SILVER GAUGE READING

Fine yarn.

MEASUREMENTS

TOP
To fit bust 82 [87, 92, 97, 102, 107] cm, 32 [34, 36, 38, 40, 42] in. Actual size 93 [98, 103, 108, 113, 118] cm, 36½ [38½, 40½, 42½, 44½, 46½] in.
Length to back neck 55 [55, 56, 56, 57, 57] cm, 21¾ [21¾, 22, 22, 22½, 22½] in.
SKIRT
To fit waist 56 [61, 66, 71, 76, 82] cm, 22 [24, 26, 28, 30, 32] in. Knitted length 73.5 cm, 29 in.

Instructions are written for the smallest size, larger sizes follow in square brackets. If only one figure is given, it applies to all sizes.

TENSION

29 stitches and 52 rows to 10 cm, 4 in measured over stocking stitch (tension dial setting approximately 4), and steam pressed.
27 stitches and 40 rows to 10 cm, 4 in measured over lace pattern (tension dial setting approximately 4), and steam pressed.

For perfect results, please check your tension carefully.

ABBREVIATIONS

See page 4.

KNITTING NOTES

We used knit side of knitting as right side of garment. When shaping in HP, always take yarn round first inside N in HP to prevent a hole forming. Punch the card shown on page 18, if required, before starting to knit. This is suitable for Brother lace carriages: Toyota 901 owners should reverse the card before knitting. For other models, we suggest that you substitute a lace pattern specially recommended for your machine.

TOP BACK

Push 137 [145, 151, 159, 167, 173] Ns to WP.
* Using MT and WY, cast on and K a few rows ending with carriage at left. Set RC at 000. Using MT-1 and MY, K 17 rows. Make a hem by placing loops of first row worked in MY on to corresponding Ns. Unravel WY, when work is completed. Set RC at 000. Using MT, K 1 row. Insert punchcard and lock on first row. K 1 row. Release the card and cont in lace patt *.
K 60 rows. Change to st-st. Using main carriage and MT, K 50 rows. RC shows 112 **. **SHAPE SLEEVES**
Inc 1 st (2 sts in) at each end of next and foll 2 alt rows, K 1 row.

Cast on 2 sts at beg of next 10 rows. 163 [171, 177, 185, 193, 199] sts. K 112 [112, 118, 118, 124, 124] rows. RC shows 240 [240, 246, 246, 252, 252] and work measures 51 [51, 52, 52, 53, 53] cm, 20¼ [20¼, 20½, 20½, 21, 21] in.

SHAPE SHOULDERS

Cast off 5 [5, 5, 6, 6, 6] sts at beg of next 18 rows and 4 [8, 10, 5, 8, 11] sts at beg of foll 2 rows. Cast off rem 65 [65, 67, 67, 69, 69] sts.

FRONT

Work as for back to **.

SHAPE NECK AND SLEEVE

Transfer centre st on to adjacent N. Using nylon cord, K 68 [72, 75, 79, 83, 86] sts at left by hand taking Ns down to NWP and cont on rem sts for first side.

Dec 1 st (2 sts in) at neck edge on every 3rd row and at the same time, inc 1 st (2 sts in) at beg of next and foll 2 alt rows, K 1 row. Cast on 2 sts at beg of next and foll 4 alt rows. 76 [80, 83, 87, 91, 94] sts. Cont to dec at neck edge on every 3rd row from previous dec until 56 [60, 63, 67, 71, 74] sts rem. K 1 row. Place marker at neck edge. Cont to dec at neck edge on every 4th row from previous dec until 49 [53, 55, 59, 62, 65] sts rem. K 25 [25, 27, 27, 29, 29] rows.

SHAPE SHOULDER

Cast off 5 [5, 5, 6, 6, 6] sts at beg of next and foll 8 alt rows, K 1 row. Cast off rem 4 [8, 10, 5, 8,

11] sts.

With carriage at left unravel nylon cord over rem Ns bringing Ns back to WP and finish to correspond with first side reversing shapings.

INSERT

Push 49 Ns to WP. Work as for back from * to *.
Shape sides by dec 1 st (2 sts in) at each end of every 3rd row until 41 sts rem then on every foll alt row until 1 st rem. RC shows 54. Fasten off.

NECKBAND

Push 135 [135, 143, 143, 151, 151] Ns to WP. Using MY, cast on by hand. Set RC at 000. Using MT-1, K 17 rows. Using WY, K a few rows and release from machine.

SLEEVE BANDS

Join shoulder seams.
Push 119 [119, 125, 125, 131, 131] Ns to WP. With K side facing pick up 119 [119, 125, 125, 131, 131] sts along lower edge of sleeve and place on to Ns. Set RC at 000. Using MT-1 and MY, K 17 rows. Using WY, K a few rows and release from machine.

PRESSING

With wrong side of work facing,

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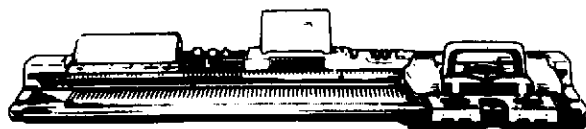
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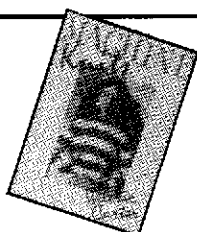
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◀ 17

block each piece by pinning out to correct measurements and steam press.

MAKING UP

Join side and sleeve seams. Sew cast on edge of neckband in position between markers. Fold neckband and sleeve bands in half to right side. Unravelling WY as required, backstitch through open loops of last row worked in MY. Sew insert into position.

SKIRT FOUR PANELS ALIKE

Push 134 [147, 158, 170, 182, 194] Ns to WP. Work as for back of top form * to *. K 286 rows. RC shows 288 and work measures 73.5 cm, 29 in. Using WY, K a few rows and release from machine.

BACK AND FRONT WAISTBANDS ALIKE

Push 89 [97, 105, 113, 121, 129]

Ns to WP. With P side of two skirt panels facing, replace sts on to Ns as follows:-

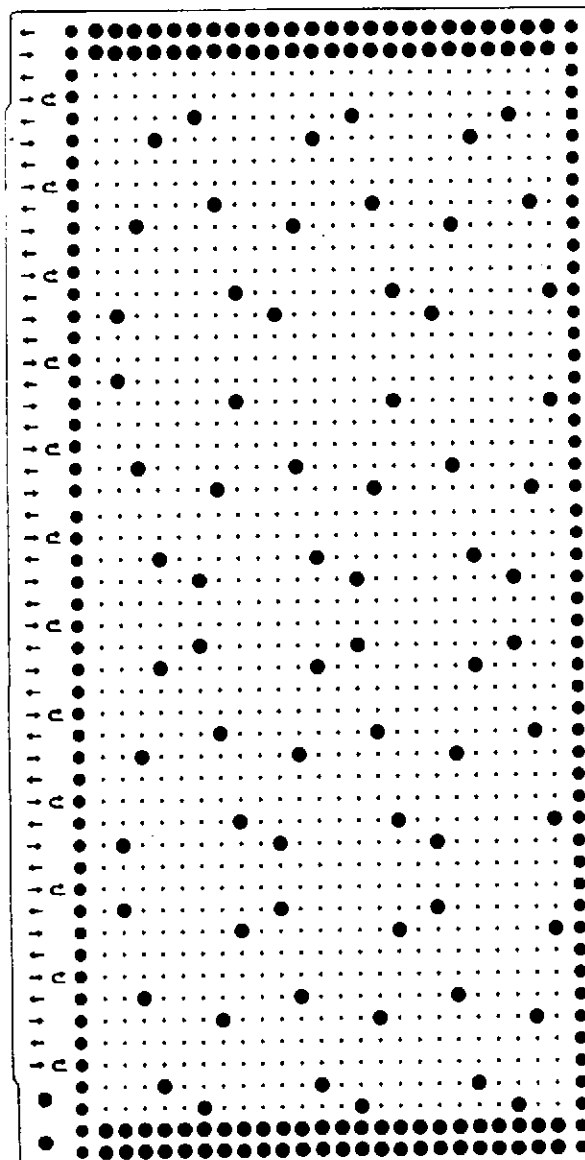
3 sts tog on to each of first 44 [48, 52, 56, 60, 64] Ns, 4 sts tog on to next N and 3 sts tog on to each of last 44 [48, 52, 56, 60, 64] Ns. Unravel WY. Set RC at 000. Using main carriage, MT-1 and MY. K 21 rows. Using WY, K a few rows and release from machine.

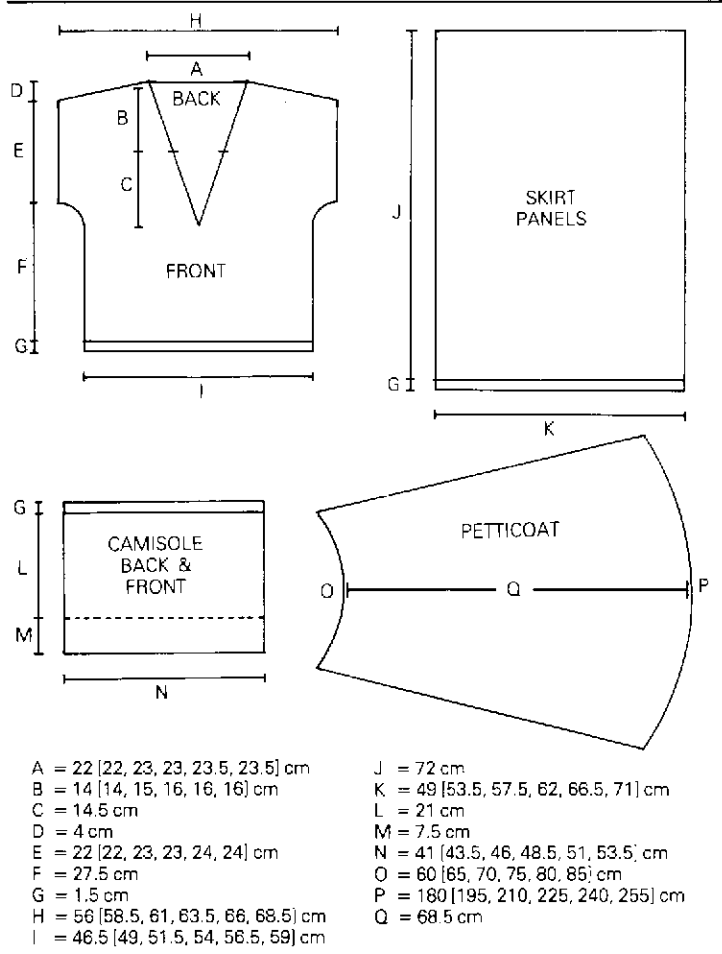
PRESSING

Press as for Top.

MAKING UP

Join skirt panel and waistband seams, leaving a small opening for elastic. Fold waistband in half to purl side. Unravelling WY as required, stitch through open loops of last row worked in MY. Insert elastic through waistband and join ends. Close opening in waistband.





CAMISOLE BACK AND FRONT ALIKE

Push 121 [129, 135, 143, 151, 157] Ns to WP. Using MT and WY, cast on and K a few rows ending with carriage at left. Set RC at 000. Using MT-1 and MY, K 17 rows. Make a hem by placing loops of first row worked in MY on to corresponding Ns. Unravel WY, when work is completed. Set RC at 000. Using MT, K 110 rows. Work measures 22.5 cm, 9 in. Transfer every alt st on to its adjacent N for eyelet holes. Leave empty Ns in WP. K 39 rows. Cast off.

SHOULDER STRAPS (TWO)

Using MY, cast on 3 sts by hand. Using MT-3, K a cord to required length. Fasten off.

PRESSING

Press as for Top.

MAKING UP

Join side seams. Sew shoulder straps into position. Thread elastic through eyelet holes at waist and through top hem and join ends.

PETTICOAT TO KNIT

Push 200 Ns to WP. Using MT and WY, cast on and K a few rows ending with carriage at right. Set RC at 000. Using MY, K 6 rows. * Push 25 Ns at left to HP on next and foll 6 alt rows, K 1 row. Push 25 Ns inside Ns from HP to UWP on next and foll 6 alt rows, K 13 rows. Push 25 Ns at left to HP on next and foll 6 alt rows, K 1 row. Push 25 inside Ns from HP to UWP on next and foll 6 alt rows K 13 rows. **

K 11 rows *.
Rep from * to * 10 [11, 12, 13, 14, 15] times more then from * to ** once. K 5 rows. Using WY, K a few rows and release from machine. Reverse work and replace sts on to machine. K 1 row. Place loops of first row worked in MY on to corresponding Ns. K 1 row. Cast off very loosely.

PRESSING

Press as for Top.

MAKING UP

Turn in 1 cm at waist edge and catch down on inside. Thread elastic through waistband and join ends.

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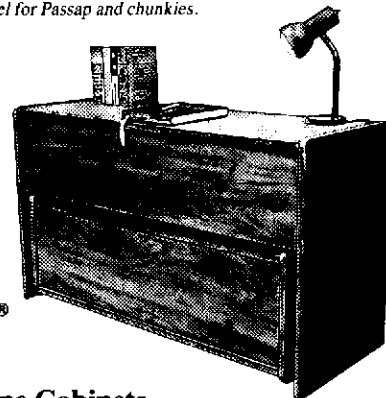
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We'd like to draw your attention to the price change in the Keyto advertisement above. Notification of the price rise was received for Keyto's advertisement in the August issue (on sale 17th July). However, due to a misunderstanding, the price change was made to the wording of the advertisement but not to the headline. This caused some confusion and so we're pleased to confirm that the prices shown in the advertisement above are correct.

TALKING POINT

"VIVE LA DIFFERENCE!"

If you are one of our readers (and there are plenty of them) who read the magazine from cover to cover you will read the piece for Toyota users, whether you use that machine or not. This month's article refers to hand knitters attitudes to machine knitting and how they can sometimes be disparaging and, no doubt, this may be true in reverse. There are so many advantages in both types of knitting that we need to capitalize on the differences.

WHAT THE MACHINE KNITTER LOOKS FOR

Knitting machines are not cheap. Very few knitters pop out and buy one in the same way as they might buy, say, a new toaster. They generally look at them in department stores, even try them there, or if they are mobile and enthusiastic, they will go to exhibitions and clubs to examine the various makes and models. If they are going to a large expense for the machine, they will have asked themselves (hopefully) why they want one and what they expect it to do for them. The answers to these questions usually have a bearing on the type of machine they end up buying. Probably the first reason for wanting a knitting machine is speed. There is no doubt that, once mastered, machines can turn out beautiful articles at a fraction of the time it takes to hand knit the same item. Indeed for some machines that are really basic, the bulk of the work (especially in plain stocking stitch) can be finished in the same time that it takes to hand knit the welts. When it comes to Fair Isle and lace, the machine leaves the hand knitter way behind in the

speed ratings.

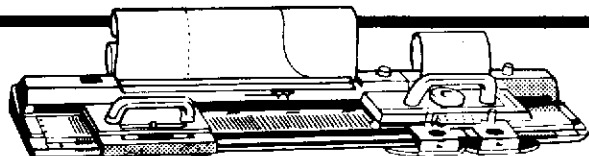
Some knitters would say that a machine knitted garment looks more professional – more, possibly, like those bought in a shop. This used to be the case but these days the hand-knitted look is very fashionable and this aspect is not so important. True the actual fabric has a neat, almost perfect look that cannot be obtained with knitting needles, but the hand knitter would not wish to aspire to that degree of smoothness. It has been pointed out that making simple stocking stitch garments on the machine, unless they are for children is not necessarily an advantage. Many of the chain stores can provide one-colour garments at a price that makes the idea of that kind of professional garment a waste of the home knitters' effort. Where we win in the professional stakes with our machines at home is producing beautiful speciality items that either don't appear in the shops, or can be made for considerably less than the shop charges. We are talking here of the fabric. To obtain the true professional look, you need to make up the garments with speed and style as well. Perhaps you are able to make a small business venture out of your knitting machine. Lots of women and men do this, usually to cover the cost of the machine in the first place, then once the word gets around the orders come pouring in. Hand knitting cannot compare with this. It is truly a different world, as different as, say, a garment made on a sewing machine and a hand sewn article, possibly embroidered. As we know, hand knitters never seem to get the same rewards as machine knitters because they

cannot produce garments at the same speed as machine knitting. The prices of yarns vary enormously, but there is great advantage in bulk buying and fortunately there is a wide variety of companies now catering to the needs of the home machine knitter. Because we can buy yarn on the cone, it opens up a whole new world of resulting fabrics. Yarns that would be expensive to buy by the ball have a reduction or discount when they are wound on to cones. This is a great attraction for the machine knitter, even if she or he is only knitting for one or two people. You can cover the cost of your machine in a very short while if you want to make upmarket garments. Try making your simple sweater in a luxury yarn, then compare it with prices asked in top magazines, and smart shops and you will know that you are on to a good thing. While many machinists work alone and are probably glad of the peace and quiet so that they can concentrate on their work, they are not anti-social and will welcome the opportunity to talk knitting to friends, to join local clubs and to visit exhibitions. It follows then, that machinists may consider their hobby more in the light of work – pleasant though it is. Indeed, many women struggle to get their knitting recognised as the work that it is, rather than a hobby. When you provide the service of turning out finished articles to order, you probably turn to your knitting machine during the daytime. It can be a bit lonely but, as we say, you need the peace to be able to work without interruption. How many people who hand knit will leave the household chores and spend the morning with their knitting needles?

LET'S HAND IT TO THE HAND-KNITTER

From what has gone before, you might wonder why anyone

bothers to hand-knit any more but as we all know thousands of people hand knit and always will. A survey some years ago yielded the information that knitting was the second most popular hobby in the U.K. The first? Fishing! Possibly the greatest advantage the hand knitter has over the machinist is that her work is easier to cope with physically. Have knitting, will travel, if only from one chair to another. However, the knitting machine is a bit like the old-fashioned harp, you wouldn't dream of taking it to the party – who'd ask you to play? Hand work is quiet, too. You can socialize, to a certain extent, while you knit, listen to the radio, even watch television. Some families object to the clicking of knitting needles in the quiet of the evening but this can be overcome by using the new bamboo knitting needles (Milwards) and a veiled hint that you might be about to buy a knitting machine. Hand knitting is truly a very convenient hobby, not only is it easy to transport, it provides something to do with the hands for that huge number of us who just cannot simply sit and gaze at the TV screen. For really experienced knitters, the needles become an extension of the hands and there can be a joy in working out how many things can be accomplished all at the same time. The record seems to be knitting, reading, keeping an eye on the TV and eating chocolates! Do you recognize someone you know there? Interesting to hear whether anyone has even further things to add to that list and if machine knitters can do even better? We cannot include those of you who have electronic models that operate while you aren't there, neither can we count things like the washing machine working without your help! You will certainly be more companionable if you hand knit because you will, very likely, confine your knitting to the



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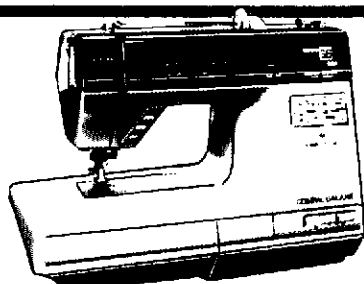
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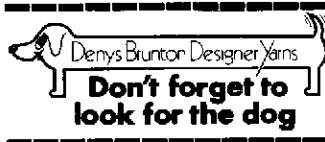
evenings when the family is about. This restricts the amount of knitting you can get through but you won't need to work alone through the day like the machine knitter. On the other hand, except for talking knitting to friends, relations and maybe at the local shop, you are unlikely to want to join knitting clubs. In this way the hand knitter loses out on that special companionship and the economy of bulk buying. There is a Guild of Hand Knitters and perhaps your knitting club caters for hand as well as machine knitters.

There is a certain beauty in a garment made by hand that would be almost impossible to obtain with a machine. It must be something to do with making every stitch individually and lovingly by hand, watching the pattern and colours build up so slowly. There is no rush (well, not generally) and the work can be put down and picked up at leisure. There might be that mild "I must get to the end of the row" feeling, but that's not the same as "I'll have to finish this sleeve before I start the lunch/supper, so as not to leave it hanging."

Lucky are those people who can

combine the pleasures of both hand and machine knitting. If you still love certain aspects of hand knitting you will possibly work in the machine knitting sections during the day, when you have no distractions and leave the making up to the evenings and put your delight in hand work into neatly making up the articles. There are numerous knitters who, having found space for their machines, work garments on the machine at the same time as they carry on with their hand knitting. We don't have to sacrifice the hand skills for the sake of speed and economy. A classic reply by the layman, to the professional hand knitting designer's moan that she hasn't enough time is "Can't you make them on your machine?" The answer to that is "No, it isn't the same". Each kind of work has its own skill and result. They are quite different – and vive la difference!

Shelagh Hollingworth



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LATCH ON

KNITTING WITH FINE YARNS PART 1

The very day I posted a couple of articles on using thick yarns, I had a lady call to see if she would like to buy a knitting machine. No, I don't sell them, but I do invite people to come and have a look at my machine(s) in work to help them make up their minds. This lady made a very telling point. "I can knit up the thick yarns quickly enough by hand, it's the thin ones that take such a long time." So let's consider fine yarns knitted on a standard gauge machine. A few years ago, the only yarns on cone for machine knitting were, for the most part, four ply equivalent. Now the manufacturers are breaking out in all sorts of special yarns, knops, slubs, bouclés and two and three ply thicknesses. (Perhaps I should explain "knops, slubs and bouclés" because one of my students told me she had no idea what I was talking about. Basically, these yarns all have lumps and bumps "built in", which can sometimes be used on a knitting machine and sometimes not.) The ones I am going to consider today are the fine acrylics. Hand knitters call this fine yarn "one ply", the manufacturers use the industrial name and in most cases it is 2/30's "count", the two refers to the number of strands wound (or plied) together. There are of course, other "counts", anything starting with three has three strands together and so on.

The 2/30's yarns come on large cones and there are a lot of very attractive colours. The cones are cheap to buy, which is why we are often tempted and occasionally regret it later. It is not really possible to compare the thickness to any known standard. Two ends wound together are a bit more than a normal two ply; three strands make something like a four ply. It is winding together that can give the problems. Like all man-made fabrics, these yarns create a lot of static electricity. If you have been winding them quickly on the wool winder, you have probably noticed the end clings lovingly to your fingers and doesn't want to let go – particularly if you are wearing a synthetic sweater at the time. However carefully you try to wind them, the yarn will go into little loops. I have a method which cuts down this looping, but unhappily does not eliminate it altogether. I wind one ball off, then start a second, using one end from the ball and one end from the cone. I hold these one between forefinger and thumb and the other between forefinger and second finger. By winding slowly it is often possible to feel a loop, stop winding and straighten it out. I do not use the electric winder for this process and have to keep reminding myself not to gallop along with the hand model. Should a third strand be required I adopt the same process. Even then, when the knitting is done, I have found thick stitches in the work and what a job it is to "tease" out the looped yarn and edge it through the stitches to the end of the row. (I know some

knitters throw the offending piece into a waste bin – but I'm pig headed. Possibly it's a throw back to the war time days, when we couldn't waste anything!) There is a perennial argument (or should I say "difference of opinion") about winding balls using fine yarn. Some knitters like to wind three separate balls and use them independently. Each one is threaded through the yarn mast on its own, only bringing them together at the feeder on the carriage. In the first place, this means one needs two yarn masts. Secondly, I have not found a method of ensuring that each ball is the same size as its fellow. Consequently, one may run out without being spotted. The knitter then finds a whole patch of work that is finer than the rest. Do you undo the offending rows laboriously by hand? Or do you take it off the machine, unravel the incorrect rows and replace it? I know that any ball can (and does!) run out in the middle of a row. I have a method for reducing the accident rate here. I tie the end from the middle of the second ball to be used on to the outside end of the ball in use, making a large bow which I can usually spot as it comes into view. Even then I have known these to knit themselves in. This is why I make a bow, rather than a knot, because it is easier to undo when the piece is off the machine; the ends can be darned in fairly neatly. Undoing a knot makes a strain on the stitches around the "accident". Someone is now saying "I use the yarn direct from the wool-winder 'hat'". Fine, if you have about six "hats", but again you have the problem of one lot of yarn running out before the rest. I suppose you could join one end to the other with a knot, which would vanish into the work, being very small. But, as I say, you need six "hats", or possibly more, because if you are anything like me (and have more than one machine) you will be making a couple of garments

at the same time. Well, not quite that, but you know what I mean! (Come to think of it, I can make two at once now I have my garter carriage, because this works by electricity, all alone!) So, having tried many methods, I usually go back to my first one, that is winding all the strands of yarn on to one ball, loops and all! Used alone, 2/30's do not make a very satisfactory stocking stitch fabric on a standard gauge machine. It is possible to make a nice, lightweight garment on a fine gauge machine, but even here the welts need to be made with two ends. Where 2/30's, used singly, comes into its own is for plating. This word itself has been considerably mixed up in the translation. It is sometimes spelled "plating" and even "plaiting", which is something you do with long hair or even with knitted cords to trim a garment! Anyone as ancient as me will remember some rather awful stockings worn by elderly ladies before the war, which were called "plated hose". These were shiny rayon on the outside and a fluffy cotton (rather like brushed cotton) on the inside. I think Nora Batty has probably got a consignment of these that has been tucked away since 1940! So "plating" is a method of applying one thing on to the surface of another. (Silver or chromium plating is an example, or in our case, creating a fabric with one colour on the outside and another on the inside.) The older machines, unfortunately, do not have the plating facility, but it works very well with really fine yarns, on the machines which have this setting. In fact, when I was first introduced to it as a tutor, my Instructor said "If you use four ply singly, then two ply on the outside and two ply on the inside will make an equivalent fabric". She said this because in the first flush of enthusiasm, knitters had been trying to "plate" four ply and four ply and it did not work! It is also

The Woolleys

by Doug Baker



possible to do tuck stitch and plating together, which gives some interesting results since there is a certain amount of "show through" from the back of the work. A single motif worked in plating and tuck, or possibly a string of them would make a "different" finish on, say, a jacket front. In the compartment of my brain labelled "things to be done when there is time", I have filed away the idea of making a plated garment with seams sewn very neatly so that it can be reversed. Possibly it is the "seams sewn very neatly" bit that keeps pushing this thought to the back of the queue!

Another use for this fine yarn is "punch, tuck rib". Only for those with the punch (or button) facility and a ribber, of course. Care must be taken here with the arrangement of the pattern, since both sides must be within a stitch or two of the same spot on the card, or the garment looks "lop sided". The current fashion for drop-shoulders is a boon for this type of fabric. One can literally knit four rectangles, doing a cut-and-sew neckline which can be enclosed in a ribbed band. It is not easy to do rib at the bottom of tuck stitch rib, either. It is as well to start the pattern immediately after the circular rows. This will suit the young ladies who wear everything straight and baggy and it is ideal for the "Chanel" type of jacket. I have never tried adding

ribs on afterwards, I prefer to do several rounds of crochet on the bottom of cuffs. Plain stocking stitch bands (possibly in a different colour) are another neat finish for this type of fabric. Double bed colour changers require fine yarns, in fact will not work with four ply (or only with difficulty) unless you happen to hit on something rather fine and smooth. Three ply is ideal, a normal two ply can be used with a small stitch size, but I have found 2/30's requires a lot of patience and even then does not always make a suitable fabric. The same problem arises, as with the ordinary punch tuck rib - it is not easy to start with ribbing at the bottom, although Mary Weaver gives a very good method in her Ribbing Book II (page 296). There are other uses for 2/30's yarn used singly, but space has run out. "What about the lady who wanted to knit fine yarns?" someone is asking. Well, she has her machine, she has been to one course of classes and is happily making herself and her family jumpers in four-ply yarns! Which is what she meant, I imagine, since she knits the bulky yarns by hand. Joan Lafferty



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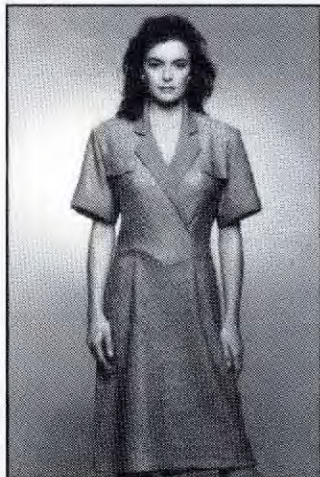
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6 WOMAN'S DRESS



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PATTERN RATING

* Easy to knit. The making-up process requires some experience in dressmaking.

MACHINES

The fabric was knitted on a standard gauge punchcard machine. We used a Toyota 901. The garment can be sewn on any swing-needle sewing-machine with or without the help of an overlocking machine.

MATERIALS

B.S.K. Charade.
2 x 500g cones in Jacinthe (MY).

Charade is 56% Viscose, 36% Acrylic, 8% Polyester. If you have difficulty obtaining this yarn and would like a shade card and details of their mail order service, please send 50p (refundable against first order) to B.S.K. Ltd, Murdock Road, Manton Industrial Estate, Bedford MK41 7LE.

PATTERN

Vogue 9708.



Available in sizes 6-8-10 and 12-14-16.

We used style C. Style A has long sleeves and Style B has a flared skirt.

CONTRASTING PURCHASED WOVEN FABRIC

0.7 m, 3/4 yd x 115 cm, 45 in. We used polyester/viscose imitation linen, crease resisting, at approx, £6.99 per metre.

INTERFACING

Vilene Ultrasoft lightweight, fusible; 0.6 m, 5/8 yd.

BUTTONS

2 x 13 mm, 1/2 in.

POLYESTER SEWING THREAD SHOULDER PADS

1 pr, 13 mm, 1/2 in.

SNAP FASTENERS

1 pr, small size.

30 CM, 12 IN ZIP FASTENER

This is recommended for the side seam but I found that I could pull the dress on without an opening.

SILVER GAUGE READING.

Charade is medium fine yarn.

TENSION

We used tension dial setting 5 for the tuck stitch fabric.

For perfect results, please check your tension carefully.

ABBREVIATIONS

See page 4.

TO KNIT THE FABRIC

Using MY, cast on over full width of needlebed. Using MT, K a length of fabric using two full

cones of yarn. Cast off. Alternatively, knit one length just wide enough and long enough, for the bodice and sleeve pieces (1, 3 and 11) and a second wider length for the skirt pieces (7 and 8).

PRE-WASHING

To avoid any change of shape when the garment is eventually washed, soak the fabric before cutting it, in water at the normal washing temperature. Spin dry and complete drying.

PRESSING

Press the knitting thoroughly with a steam iron at steam setting, first on the right side and then on the wrong side straightening and flattening it. Check that the rows are at right angles to the selvages. Leave to cool.

MAKING UP

First check the measurements of the pattern pieces with your own measurements and make any necessary alterations such as shortening or lengthening.

There are two important things about the skirt to note in this particular pattern:

a. The straight skirt is meant to finish at just below mid-knee; if you want a longer skirt you should add extra length to the skirt pattern pieces now. (The flared skirt is at lower calf length.)

b. The straight skirt is actually slightly barrel-shaped i.e. the lower ends of the side seams curve inwards by about 2 cm, just over 3/4 in on each side. I was uncertain that this would be attractive in knitted fabric and so

decided to cut the side seams absolutely straight instead. You could always tack them on the intended seamline to try out the effect before committing yourself.

CUTTING OUT

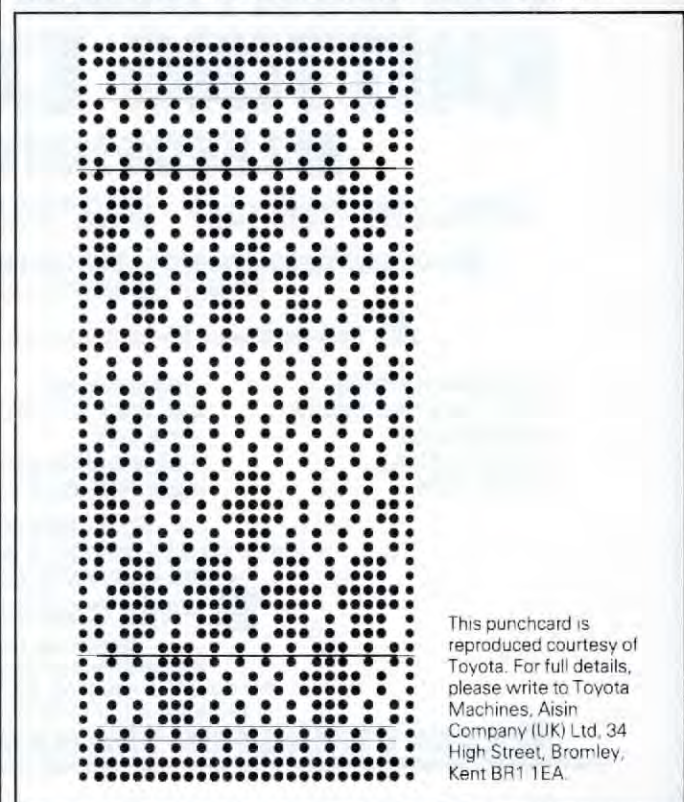
Knitted Fabric: Place pattern pieces 1, 2, 3, 7, 8 and 11 roughly as shown in Fig. 1, keeping the grainlines parallel with the selvages. Make sure that you cut a left and a right front! Also, a left and a right sleeve!

Pin the paper pattern pieces to the knitted fabric, using glass-headed pins. Cut carefully with really sharp shears. When cutting across the fabric (in line with the rows) allow a little extra (about 1.2 cm, 1/2 in) because the knit often contracts lengthwise a little after cutting. This can be trimmed off before sewing up if the knit has not contracted after all.

Woven Fabric: Cut pieces 4, 5 and 12 following the cutting plan shown under the heading "Contrast" on page 1 of the instruction sheets. Also cut two of piece 2 - these will be used to line and stabilise the flaps on the bodice fronts.

Interfacing: Cut pieces 2, 4 and 5, as shown under "Interfacing" on page 1 of the instruction sheets. I also cut two strips to interface half the width of the cuffs (piece 12) because I felt that the imitation linen might not be sufficiently crisp on its own.

BEFORE STARTING TO SEW Fuse interfacing pieces to the appropriate knitted pieces and then transfer necessary pattern marks to the fabrics using coloured pencil or a fabric-marker such as the Pik-a-by pen.



This punchcard is reproduced courtesy of Toyota. For full details, please write to Toyota Machines, Aisin Company (UK) Ltd, 34 High Street, Bromley, Kent BR1 1EA.



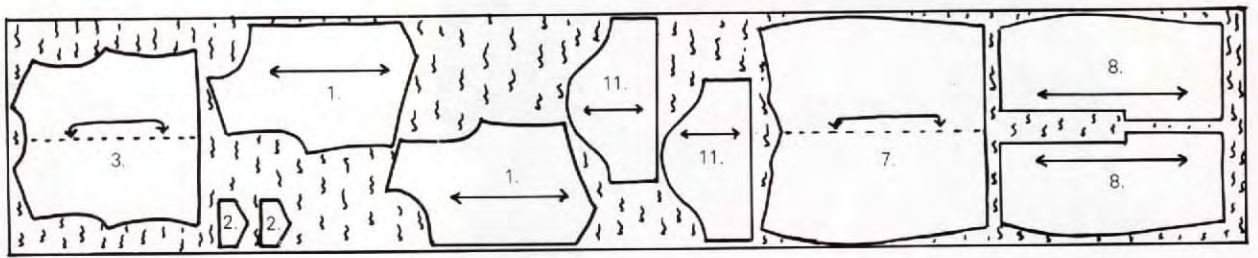


FIG. 1.

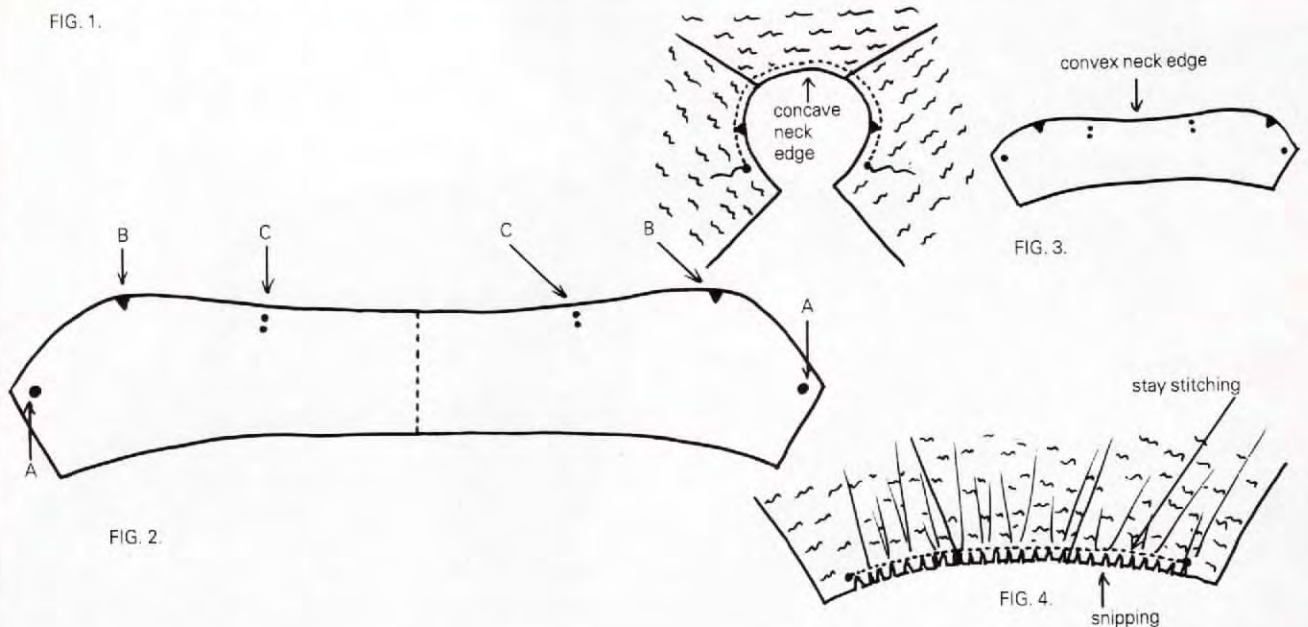


FIG. 2.

FIG. 3.

FIG. 4.



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TO SEW UP THE GARMENT

Follow the instructions in the pattern instruction sheets 2 and 3. There are one or two points, however, where the following suggestions may be helpful.

Page 2, Step 1.

Apply the interfacing to the facings rather than to the garment fronts. Top stitch the pocket flaps before attaching them to the fronts.

Page 2, Step 2.

Cut two lengths of 6 mm, 1/4 in wide pre-shrunk tape exactly the length of the shoulder seams and apply these to the shoulder seamlines of the dress fronts, before sewing them to the dress back. This will prevent stretching.

Page 2, Step 3.

Do the stay-stitching exactly on the seamline, 1.5 cm, 5/8 in from the raw edge, using a short stitch-length (1 to 1 1/2) and straight stitching. Be very exact in marking the dots where the end of the collar is to come. When stitching the front facings to the bodice and to the neck, over the collar, use small stitching to make it all secure because you will have to trim back very close to the stitching in order to avoid bulk. For help with attaching the collar, see the hints at the end of this article.

Page 3, Step 7.

The "reinforcement" on the upper edge of the skirt front is simply stay-stitching as in Step 3. Do not omit this; it is vital to prevent the knit from fraying here when it is clipped from the raw edge to the dot. After sewing the side seams, oversew the top edge of the skirt to neaten it, before attaching it to the bodice.

Page 3, Step 8.

Take care not to stretch the fabrics when attaching the skirt to the bodice. Do not tape this seam as this will only add to the problem of bulk. Use small stitching to stitch the seam securely and then trim the bodice seam allowances back to a minimum, before pressing the seam towards the bodice. Top-stitch about 9 mm, 3/8 in from the seamline. Then repair the slit in the skirt top by replacing the cut edges together and hand-sewing them carefully to the lower edge of the front facings.

Page 3, Step 9.

The shoulder pads are an essential part of the dress and should not be ignored! If you think they really are not for you, do at least slip one in (making sure it is correctly positioned) and have a look in the mirror. It is quite amazing what a bit of extra width on the shoulders can do to make the middle appear narrower!

ATTACHING COLLARS

There are so many different ways of cutting and attaching collars that it is impossible to cover them here, but three simple rules should help you to avoid some of

the all-too-common disasters! Try them out on this dress and you will be all set to tackle your next shirt or even a coat.

Rule 1 The pattern markings (the dots, circles, notches, etc.) on the neck edge of the garment and the neck edge of the collar are absolutely vital. They have been carefully placed in position by the pattern-maker precisely within a millimetre of where they should be – so don't be vague about transposing them to the fabrics! See Fig. 2.

Look for:-

a. The mark on the front neck edge where the finished ends of the collar are to be placed.

b. Any notches on the garment neck edge and the corresponding notches on the collar neck edge; these have to line up when the collar is attached.

c. The dots, roughly halfway between the centre back and the ends of the collar, which indicate the shoulder line. These have to be positioned exactly on the shoulder-line of the garment when the collar is attached. Watch out though – your garment could possibly have a "dropped" shoulder seam; in this case there will be a mark on the garment neck edge which indicates the true shoulder-line.

Depending upon the shape of the collar you are using, you may find that the collar appears to be too long to fit correctly around the neck seamline of the garment. This is because you could be trying to fit a convex curve on to a concave curve; i.e. the cut edge of the neck is a lot shorter than the cut neck edge of the collar; (see Fig. 3) in actual fact, the length of the neck seamline on the garment (between those dots – see para a above) is precisely the same length as the neck seamline on the collar.

Rule 2 is – staystitch the neck seamline on the garment and then snip all around the neck edge almost up to the staystitching line so that the concave curve can then be stretched out into a straight line (see Fig. 4).

Rule 3 is simply that, when pinning the collar to the neck edge, you match everything very precisely; (the centre back lines, the dots, the notches etc.) and also take care to keep the edges of the two seam allowances exactly together – don't let one of them slip down. Fitting problems in collars usually occur only when the pattern has been purchased in the wrong size. However, if you want a perfectly fitted buttoned-up collar and your neck happens to be larger or smaller than standard for your size, it is worth checking the actual length of the neck seamline between the collar ends and then comparing it with your own neck measurement. You can then make the collar longer or shorter accordingly and either lower or raise the neckline on the garment a little, until the neck seamline corresponds.

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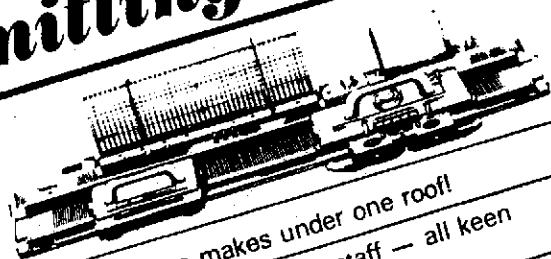
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DEAR ANNE...

Dear Anne

I have read your magazine with interest and also other machine knitting magazines and the many tips seems to appear in print many times over. One I use regularly and I have never seen in print (though, of course, it may have been) is when adding a garment to a rib on machine — for example, a sideways knitted sweater. Knit the usual rib, transfer stitches to main bed and then put the weaving brushes into work. It makes knitting that row on a loose tension easier.

Vera Hutton

Stockton-on-Tees, Cleveland

can help me? I've tried various patterns for sideways knitted jumpers and the trouble is no matter how loosely I cast off, the side is always tighter and therefore shorter than the cast on edge. I've often wondered if I could put the needles into holding position to help?

Mrs L Hamilton
Barton-on-Humber,
South Humberside

It's a problem that many knitters have, Mrs Hamilton. I must say I don't cast on and off! If a garment is knitted sideways, I always start and end with waste yarn. If the side seam is not at the beginning of the work, I just knit the main part on to waste. I find it helps to have a strip of waste knitting in stocking stitch close at hand. If the pattern needs a large number of stitches to be cast on at the beginning of a row, I just pick up the loops across a row of the waste knitting and carry on. When the garment is completed, I block the garment (still with waste yarn attached) and then, with right sides together, put the 'cast on' and 'cast off' edges together and sew off on the machine. I'm sure readers will have their own pet ways of dealing with the problem — drop me a line and I'll publish a selection.

Mrs S Pickering
Ipswich, Suffolk

If you can help Mr and Mrs Pickering, just drop me a line.

Dear Anne

Re the letter from Mrs Munns (December issue), I'm sure her grandson would love to design the spaceship for his own jumper. My niece asked me to knit a Wuzzle motif so I gave her a piece of paper that I'd 'graphed' into 24 stitches and she made up her own motif just by putting crosses in the squares. She loved the jumper all the more for it being her own, original design.

Mrs B Curry
Aughton, Lancs

Dear Anne

Whilst reading the December issue, I saw the letter from Mrs R A Coggins. I also have an 18 stitch punchcard machine (a Knitmaster MK70) and although I wouldn't part with it, I must admit punchcard patterns 'with a difference' are hard to come by. I have the Knitmaster pattern book for 18 stitch machines which covers Fair Isle, tuck and slip stitch. There are 125 pages. Some of the Wendy Phillips books cater for us also and Mrs Stenhouse at Wallsend will send you different designs for £3 per set. Hope this will help Mrs Coggins. Now, Anne, I wonder if anyone

Dear Anne

There have been several cries for help and information about gadgets for Pfaff knitting machines. Does everyone know that the machine is made by Passap? It's identical with the Passap, except in colour. Indeed, if Pfaff owners look carefully, they will find Passap written on their machine! The aids that owners ask about are all available from Passap dealers — punches for making your own cards, marked sheets, adjustable needle pushers, garter carriages and so on. My Passap dealer is Mr Pearman, 47 High Street, Chase Terrace, Nr Walsall, Staffs. He is a practical man who understands these machines and he's able to put things right after accidental or ignorant usage as well as supplying extras. I hope this information may help your readers.

Miss Yvonne Gregore
Church Stretton, Salop

Thank you for raising this point Yvonne. Whilst many knitters do know the Duomatic in its different guises, there will be some new knitters who will be grateful for this information. It's also nice to

hear about a dealer who's as helpful as Mr Pearman and I'm pleased to pass on his address for the benefit of other readers in the area who may not yet have found him.

Dear Anne

I regularly get your magazine and find it very interesting so can I appeal to your readers please? I'm looking for a book or some hints and tips on jacquard knitting. I've mastered the punchcard but I need more help in transferring plain knitting to jacquard knitting on a jumper.

Mrs M Mayor
Lostock Hall, Nr Preston

You've forgotten to mention which machine you have, Mrs Mayor but I'm sure readers will be happy to pass on general hints and tips to you.

Dear Anne

As a new reader to your magazine, I was so pleased to see the Toyota article in the November issue. My husband bought me a Toyota 901 two years ago. I was so excited with my wonderful gift but gradually became very disheartened. I went into a few knitting machine shops for advice but as soon as I mentioned that I wanted lessons and not a new machine, no-one was interested. It's a lovely machine and I wonder if you've any other readers with the same problem? I have made a few things on my machine but I don't use it to its full capacity because I simply don't have the know-how. Is there anyone living in my area who could give me a few hours tuition? Also, if any of your readers have a ribbing attachment for my machine that they'd like to sell, I'm looking for one.

Mrs Linda Fulbrook
Charminster, Dorset



Thank you for your letter, Linda. I'm sorry to hear that you've not yet found a sympathetic ear and help with your machine. Shelagh's articles each month should help to boost your confidence and I'd be pleased to pass on any letters I receive from readers who think they can help, too. Did you know that there's an excellent Toyota Academy at Bromley, Kent? If you're really low, why not treat yourself to a day out and visit Eve Petty and the staff at Toyota. They'll sit down and carefully go through all your problems with you and help you to have a much better understanding of your 901. You can get in touch with them at 34 High Street, Bromley, Kent BR1 1EA.

Dear Anne

Many thanks for your super magazine - it revived my interest in machine knitting and encouraged my husband to buy me the new Pfaff Duomatic 80, so your 'Focus On Pfaff' is of special interest to me.

I am very busy knitting for friends and neighbours, one of whom asked me to knit pattern number five in the May 1986 issue. Not being the normal straightforward cable pattern, I was worried I would lose my place during knitting if interrupted and so I devised the enclosed graph to show exactly where I was at any row.

It proved very successful and meant that the only time I had to refer to the pattern was when I reached an asterisk on the graph. I hope you will be able to pass on this simple means of doing cables

to all your other readers as I have found it to be invaluable.

Mrs Margaret Wallis
Somerset

Thank you for taking the trouble to send us your pattern details, Margaret. We've drawn out the chart and I'm sure it will help many readers.

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CABLE PATTERN	BACK AND FRONT						SLEEVES				
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		RC.34	84	134**	184***	234	INC.34 RC.34 INC.29	INC.84 84 INC.79	134	184	234
		RC.24	74	124	174	224	INC.24 RC.24 INC.19	INC.74 74 INC.69	INC.124 124 INC.119	174	224
		RC.14	64	114	164	214**	INC.14 RC.14 INC.9	INC.64 64 INC.59	INC.114 114 INC.109	164	214
		RC.4	54	104	154	204	INC.R.4 RC.4	INC.54 54	INC.104 104	154	204

- * = RC.49 Place pockets on fronts.
- ** = RC.134 Shape armholes.
- *** = RC.191 Shape neck fronts.
- **** = RC.214 Shape shoulders.

= Triangles denote stitches crossed under square
INC = Increase on that row number.
X = RC.144 shape top.

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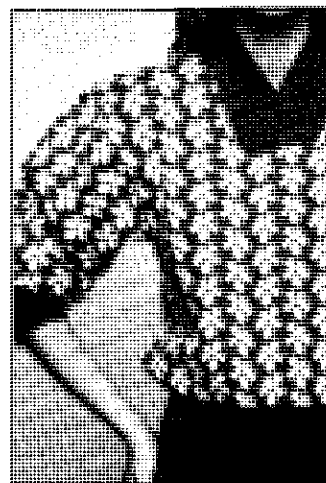
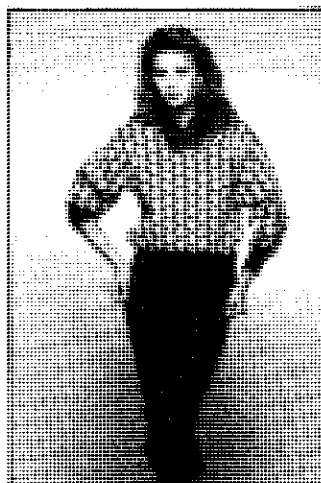
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7/8 WOMAN'S TOP AND SKIRT



PATTERN RATING

** Fairly easy, for knitters with
some experience.

MACHINES

This pattern is suitable for
standard gauge punchcard
machines with ribber. We used a
Knitmaster 700.

MATERIALS

Wendy Family Choice 4 ply.
13 [15, 17] x 50g balls in
Cranberry (MC).
4 [4, 5] x 50g balls in Dairy Cream
(C).
Elastic to fit waist.

Family Choice 4 ply is 65%
Courtelle, 20% Wool, 15%
Bri-Nylon. If you have difficulty
obtaining this yarn and would like
a list of your local stockists please
write to Wendy Woods, Carter &
Parker Ltd, Guiseley, West
Yorkshire LS20 9PD.

SILVER GAUGE READING

Medium yarn.

MEASUREMENTS

SWEATER

To fit bust 87 [92, 97] cm, 34 [36,
38] in.
Actual size 111 [116, 121] cm,
43 3/4 [45 3/4, 47 3/4] in.
Length to back neck 68.5 [70.5,
72.5] cm, 27 [27 3/4, 29 1/2] in.
Sleeve seam 46 [47, 48] cm, 18
[18 1/2, 19] in.

SKIRT

To fit hips 92 [97, 102] cm, 36 [38,
40] in.
Actual size 98 [103, 109] cm, 38 1/2
[40 1/2, 43] in.
Length 78 [79, 80] cm, 30 3/4
[31 1/4, 31 1/2] in.

Instructions are written for the
smallest size, larger sizes follow
in square brackets. If only one
figure is given, it applies to all
sizes.

TENSION

30 stitches and 40 rows to 10 cm,
4 in measured over Fair Isle
(tension dial setting approximately
8).
29 stitches and 42 rows to 10 cm,
4 in measured over stocking stitch
on MT-1 (tension dial setting
approximately 7).

For perfect results, please check
your tension carefully.

ABBREVIATIONS

See page 4.

KNITTING NOTES

We used knit side of knitting as
right side of garment.
The following card should be
punched, if required, before
starting to knit.

SWEATER BACK

With ribber in position and
carriage at right, set machine for
1x1 rib. Push 84 [88, 92] Ns at left
and right of centre 0 to WP. 168
[176, 184] Ns. Push correspond-
ing Ns on ribber to WP. Arrange
Ns for 1x1 rib. Using MC, cast on
and K 5 tubular rows. Carriage is
at right. Set carriage for 1x1 rib
knitting. Set RC at 000. Using
MT-6/MT-6, K 80 rows. Trans-
fer sts for st-st. Insert punchcard
and lock on first row. Set carriage
for patt. Set at 000. Using MT, K 1
row. Release card and cont in Fair
Isle patt with MC in feeder 1(A)
and C in feeder 2(B). K 89 [93, 97]
rows. RC shows 90 [94, 98] and
work measures 39.5 [40.5, 41.5]
cm, 15 1/2 [16, 16 1/4] in.

SHAPE ARMHOLES

Cast off 12 sts at beg of next 2
rows. 144 [152, 160] sts * K 104
[108, 112] rows. RC shows 196
[204, 212] and work measures 66
[68, 70] cm, 26 [26 3/4, 27 1/2] in.

SHAPE SHOULDERS

Cast off 10 [11, 12] sts at beg of
next 8 rows and 9 [8, 7] sts at beg



of foll 2 rows. Cast off rem 46 [48, 50] sts.

FRONT

Work as for back to *.
K 48 [50, 48] rows. 56 [58, 64] rows less have been worked to shoulder than on back.

SHAPE NECK

Note patt row on card. Using a length of MC, cast off centre 30 [32, 34] sts. Using nylon cord, K 57 [60, 63] sts at left by hand taking Ns down to NWP. Cont on rem sts for first side.

Dec 1 st at neck edge on next and every foll 7th row until 49 [52, 55] sts rem. K 6 [8, 14] rows.

SHAPE SHOULDER

Cast off 10 [11, 12] sts at beg of next and foll 3 alt rows, K 1 row. Cast off rem 9 [8, 7] sts.

With carriage at right, unravel nylon cord over rem Ns bringing Ns back to WP. Lock card on number previously noted. Take carriage to left without knitting. Release card and cont in Fair Isle patt. Finish to correspond with first side reversing shapings.

SLEEVES

With ribber in position and carriage at right, set machine for 1x1 rib. Using MC, cast on 70 [72, 74] sts in 1x1 rib. K 5 tubular rows. Carriage is at right. Set carriage for 1x1 rib knitting. Set RC at 000. Using MT-6/MT-6, K 40 rows. Transfer sts for st-st. Using WY, K a few rows and release from machine.

Push 50 [53, 56] Ns at left and right of centre 0 to WP. 100 [106, 112] Ns. With carriage at right, replace 70 [72, 74] sts on to Ns as follows:-

1ST AND 2ND SIZES

1 st on to each of first 6 [3] Ns, leave 1 N empty, * 1 st on to each of next 2 Ns, leave 1 N empty; rep from * along the row ending with 1 st on to each of last 6 [3] Ns.

3RD SIZE

1 st on to first N, leave 1 N empty, 1 st on to next N, leave 1 N empty, * 1 st on to each of next 2 Ns, leave 1 N empty; rep from * along the row to last 3 Ns, 1 st on to next N, leave 1 N empty and 1 st on to last N.

ALL SIZES

Place a loop from row below adjacent st on to empty Ns. Unravel WY. Insert punchcard and lock on first row. Set carriage for patt. Set RC at 000. Using MT and MC, K 1 row. Release card and cont in Fair Isle patt with MC in feeder 1(A) and C in feeder 2(B). Shape sides by inc 1 st at each end of every 4th row until there are 168 [176, 184] sts. K 13 rows. RC shows 150 [154, 158] and work measures 46 [47, 48] cm, 18 [18½, 19] in. Place marker at each end. K 16 rows. Cast off.

COLLAR

With ribber in position and carriage at right, set machine for

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Knitmaster Zippy	£?	Jones 710 Ribber	£?
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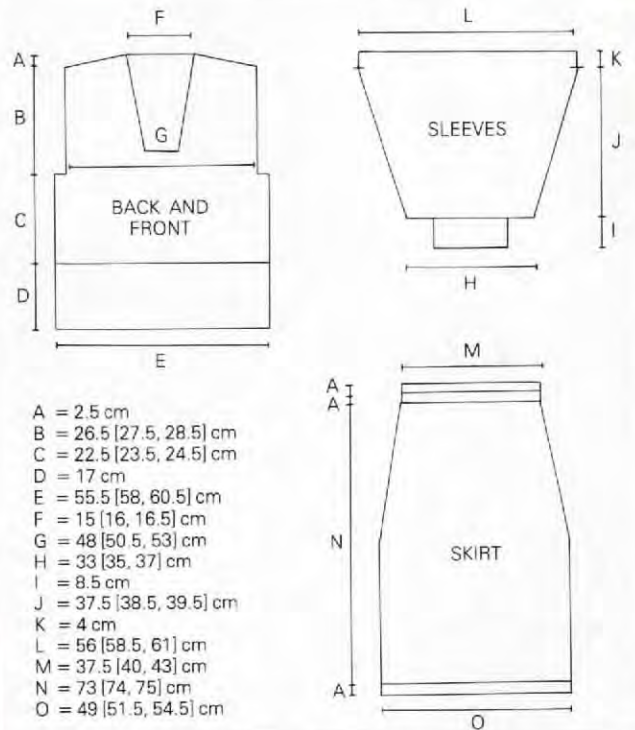
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1x1 rib. Using MC, cast on 40 [42, 44] sts in 1x1 rib. K 5 tubular rows. Carriage is at right. Set carriage for 1x1 rib knitting. Set RC at 000. Using MT-6/MT-6, K until long enough to go along both front edges and across back of neck. Cast off.

PRESSING

With wrong side facing, pin out to measurements given. Press carefully following instructions on ball band.

MAKING UP

Join shoulder seams. Set in sleeves easing in and sewing rows above markers to cast off sts on back and front. Join side and sleeve seams. Sew collar around side edges of front neck and across back neck. Lap right over left and sew ends into position.

SKIRT BACK AND FRONT ALIKE

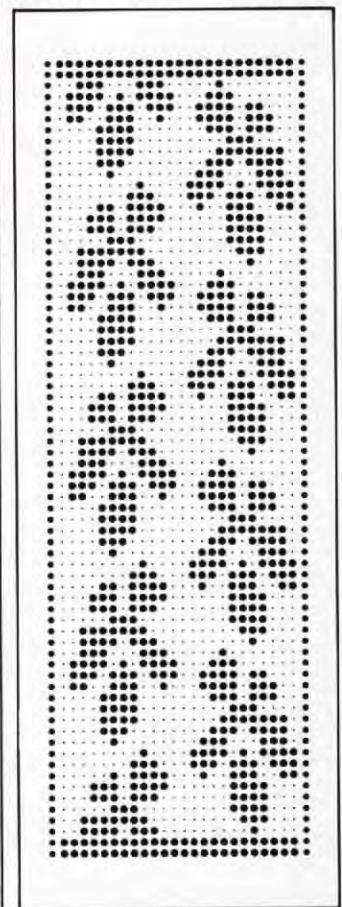
With ribber in position and carriage at right, set machine for 1x1 rib. Using MC, cast on 144 [152, 160] sts in 1x1 rib. K 5 tubular rows. Carriage is at right. Set carriage for 1x1 rib knitting. Set RC at 000. Using MT-6/MT-6, K 12 rows. Transfer sts for st-st. Set RC at 000. Using MT-1, K 210 [214, 218] rows. Shape sides by dec 1 st at each end of next and every foll 6th row until 110 [118, 126] sts rem. K 1 row. RC shows 308 [312, 316]. **WAISTBAND** Using MT, K 10 rows. Using MT+2, K 1 row. Using MT, K 10 rows. Cast off.

PRESSING

With wrong side facing, pin out to measurements given. Press carefully following instructions on ball band.

MAKING UP

Join side seams. Fold waistband in half to inside and catch down, leaving an opening for elastic. Insert elastic into waistband and join ends securely. Close opening.





Chunky

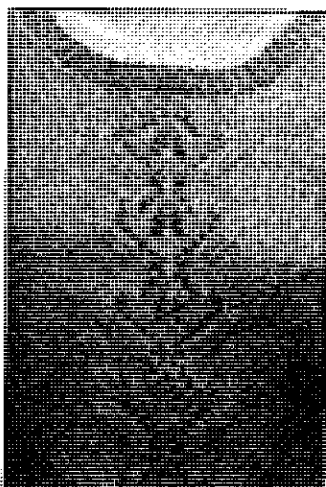
KNITTING

**16 PAGE
EXTRA**



9/10

9 LACE SWEATER



PATTERN RATING

*** For fairly experienced knitters.

MACHINES

This pattern is suitable for chunky machines.

MATERIALS

Jarol Coolie.
4 [4, 5, 5] × 100g balls in Raspberry Ripple (MY).
Pair 3¼mm knitting needles.

Coolie is a cotton-look yarn which knits as double knitting with a fibre content containing at least 85% Acrylic. If you have difficulty obtaining this yarn and would like a list of your local stockists please write to Jarol Ltd, White Rose Mills, Cape Street, Canal Road, Bradford BD1 4RN.

SILVER GAUGE READING

Heavy yarn.

MEASUREMENTS

To fit bust 76 [82, 87, 92] cm, 30 [32, 34, 36] in.
Actual size 88 [94, 99, 105] cm, 34¾ [37, 39, 41¼] in.
Length to shoulder 56 [57, 58.5, 59.5] cm, 22 [22½, 23, 23½] in.
Sleeve seam 43.5 [43.5, 44.5, 44.5] cm, 17¼ [17¼, 17½, 17½] in.

Instructions are written for the smallest size, larger sizes follow in square brackets. If only one figure is given, it applies to all sizes.

TENSION

18 stitches and 32 rows to 10 cm, 4 in measured over stocking stitch and lace pattern (tension dial setting approximately 3, keyplate 2).

For perfect results, please check your tension carefully.

ABBREVIATIONS

See page 4.

KNITTING NOTES

We used knit side of knitting as right side of garment.

BACK AND FRONT

Push 81 [87, 91, 97] Ns to WP. Using MT and WY, cast on and K a few rows ending with carriage at right. Set RC at 000. Using MY, K 2 rows. Cont in lace patt following chart over centre 19 Ns. K 94 rows. RC shows 96 and work measures 30 cm, 11¾ in.

SHAPE ARMHOLES

Cast off 3 sts at beg of next 2 rows. Dec 1 st (1 st in) at each end of every row until 71 [77, 79, 85] sts rem, then on every foll alt row until 57 [61, 63, 67] sts rem. K 16 [18, 21, 23] rows.

SHAPE NECK

Push 37 [40, 41, 44] Ns at left to HP and cont on rem sts for first side.

K 1 row. Dec 1 st at neck edge on every row until 15 [16, 17, 18] sts rem, then on every foll alt row until 10 [11, 12, 13] sts rem. K 14 rows.

SHAPE SHOULDER

Cast off 2 [3, 3, 3] sts at beg of next and foll 2 alt rows, K 1 row. Cast off rem 4 [2, 3, 4] sts. With carriage at right, push 17 [19, 19, 21] Ns at right from HP to UWP. Using WY, K a few rows in st-st and release from machine.

With carriage at left, push rem Ns from HP to UWP and finish to correspond with first side reversing shapings.

SLEEVES

Push 55 [59, 61, 63] Ns to WP. Using MT and WY, cast on and K a few rows ending with carriage at right. Set RC at 000. Using MY, K 2 rows. Cont in

lace patt following chart over centre 19 Ns.

Shape sides by inc 1 st (1 st in) at each end of every 12th row until there are 73 [77, 79, 81] sts. K 10 [10, 14, 14] rows. RC shows 120 [120, 124, 124] and work measures 37.5 [37.5, 38.5, 38.5] cm, 14¾ [14¾, 15¼, 15¼] in.

SHAPE TOP

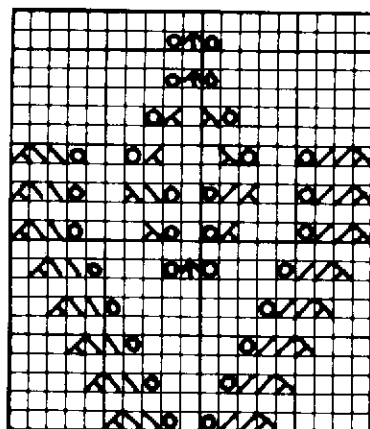
Cast off 3 sts at beg of next 2 rows. Dec 1 st at each end of every 6th row until 57 [65, 67, 69] sts rem, then on every 4th row until 37 sts rem. Cast off.

WELTS

With K side facing and using 3¼mm needles, pick up 81 [87, 91, 97] sts from first row worked in MY. With P side facing and using MY, P 1 row dec 7 [9, 9, 11] sts evenly. 74 [78, 82, 86] sts. Work 6 cm in K 1, P 1 rib. Cast off in rib.

CUFFS

With K side facing and using 3¼mm needles, pick up 55 [59, 61, 63] sts from first row worked in MY. With P side facing and using MY, P 1 row, dec 19 [21, 21, 21] sts evenly. 36 [38, 40, 42] sts. Work 6 cm in K 1, P 1 rib. Cast off in rib.



KEY

- = Transfer st at left on to adjacent N at right, then using a treble transfer tool, transfer 3 sts at right on to 3 Ns at left.
- = Transfer st at right on to adjacent N at left, then using a treble transfer tool, transfer 3 sts at left on to 3 Ns at right.
- = Transfer 3 sts on to centre N.
- = Transfer st at right on to N at left.
- = Transfer st at left on to N at right.
- = Using a double transfer tool, transfer 2 sts at right on to 2 Ns at left.
- = Using a double transfer tool, transfer 2 sts at left on to 2 Ns at right.
- = Empty N.

NECKBAND

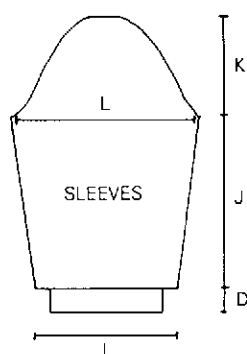
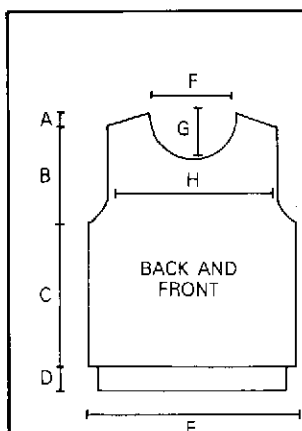
Join right shoulder seam. With K side facing and using 3¼mm needles, join in MY and pick up and K 24 sts down left side of front neck, K across 17 [19, 19, 21] sts of front neck, pick up and K 24 sts up right side of front neck, K across 17 [19, 19, 21] sts of back neck and pick up and K 24 sts up left side of back neck. 130 [134, 134, 138] sts. Work 3 cm in K 1, P 1 rib. Cast off in rib.

PRESSING

With wrong side of work facing, pin out pieces to correct measurements. Cover with a wet cloth and leave until dry.

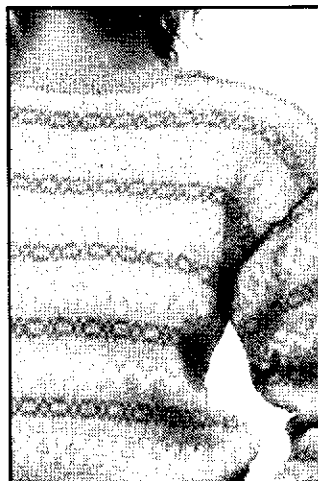
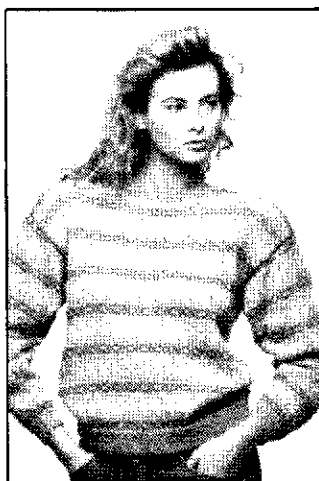
MAKING UP

Join left shoulder and neckband seam. Join side and sleeve seams. Set in sleeves, gathering tops.



A	= 1.5 cm
B	= 20 [21, 22.5, 23.5] cm
C	= 30 cm
D	= 6 cm
E	= 44 [47, 49.5, 52.5] cm
F	= 20.5 [21.5, 21.5, 22.5] cm
G	= 11 cm
H	= 31.5 [33.5, 35, 37] cm
I	= 30.5 [32.5, 33.5, 35] cm
J	= 37.5 [37.5, 38.5, 38.5] cm
K	= 22.5 [23.5, 25, 26] cm
L	= 40.5 [42.5, 43.5, 45] cm

10 FAIR ISLE TOP



PATTERN RATING

** Fairly easy, for knitters with some experience.

MACHINES

This pattern is suitable for chunky machines with or without punchcard facility with 101 [109, 115, 121, 127] Ns or more. We used a Brother 250 (see note below).

MATERIALS

Robin Diamante DK.
6 [7, 8, 9, 10] × 50g balls in Raspberry (MC).
2 [2, 2, 3, 3] × 50g balls in Royale (A).
1 [1, 1, 2, 2] × 50g balls in Jonquil (B).
1 [1, 1, 2, 2] × 50g balls in Capri (C).
Pair 3¼mm knitting needles.

Diamante DK is 87% Acrylic, 13% Nylon. If you have difficulty obtaining this yarn and would like a list of your local stockists, please write to Robin Wools, Robin Mills, Idlc, Bradford, Yorkshire BD10 9TE.

SILVER GAUGE READING

Heavy yarn.

MEASUREMENTS

To fit bust 76 [82, 87, 92, 97] cm, 30 [32, 34, 36, 38] in. Actual size 90 [97, 103, 108, 114] cm, 35½ [38¼, 40½, 42½, 45] in.
Length to shoulder 50, [52.5, 55.5, 58, 61] cm, 19¾ [20¾, 22, 22¾, 24] in.
Sleeve seam 42.5 [45, 45.5, 47, 48] cm, 16¾ [17¾, 18, 18½, 19] in.

Instructions are written for the smallest size, larger sizes follow in square brackets. If only one figure is given, it applies to all sizes.

TENSION

22 stitches and 26 rows to 10 cm, 4 in measured over Fair Isle pattern (tension dial setting approximately 2, keyplate 1).

For perfect results, please check your tension carefully.

ABBREVIATIONS

See page 4.

KNITTING NOTES

We used knit side of knitting as right side of garment. Instructions are given for knitting ribs by hand. If you prefer to use a ribbing attachment, use the stitches and measurements quoted, with tension dial setting as tight as possible for 1×1 rib.

PUNCHCARD MACHINES

The card shown right should be punched, if required, before starting to knit.

Two colour Fair Isle rows should be knitted with the first colour given in the back feeder 1(A) to knit the background and the second colour given in the front feeder 2(B) to knit the contrast pattern.

FAIR ISLE PATTERN

K 4 rows MC/A, 4 rows MC only (st-st), 6 rows MC/B, 4 rows MC only (st-st), 4 rows MC/A, 4 rows MC only (st-st), 6 rows MC/C and 4 rows MC only (st-st). These 36 rows form patt repeat.

MACHINES WITHOUT PUNCHCARD

Work from charts.

BACK

Push 51 [55, 58, 61, 64] Ns at left and 50 [54, 57, 60, 63] Ns at right of centre 0 to WP. 101 [109, 115, 121, 127] Ns. Using MT and WY, cast on and K a few rows ending with carriage at right. Insert punchcard and lock

on first row. Set carriage for patt. Set RC at 000. Using MC, K 1 row. Release card and cont in Fair Isle patt *.

K 117 [123, 131, 137, 145] rows. RC shows 118 [124, 132, 138, 146] and work measures 45 [47.5, 50.5, 53, 56] cm, 17¾ [18¾, 20, 21, 22] in.

SHAPE SHOULDERS

Cast off 17 [18, 18, 19, 20] sts at beg of next 2 rows and 16 [17, 18, 19, 20] sts at beg of foll 2 rows. Cast off rem 35 [39, 43, 45, 47] sts.

FRONT

Work as for back to *.

K 103 [109, 117, 123, 131] rows. 14 rows less have been worked to shoulder than on back.

SHAPE NECK

Note patt row on card.

Using a length of MC, cast off centre 21 [23, 25, 27, 29] sts. Push 40 [43, 45, 47, 49] Ns at left to HP and cont on rem sts for first side.

K 1 row. Dec 1 st at neck edge on every row until 33 [35, 36, 38, 40] sts rem. K 6 [5, 4, 4, 4] rows.

SHAPE SHOULDER

Cast off 17 [18, 18, 19, 20] sts at beg of next row. K 1 row. Cast off rem 16 [17, 18, 19, 20] sts. With carriage at right, push rem 40 [43, 45, 47, 49] Ns from HP to WP. Lock card on number previously noted. Take carriage to left without knitting. Release card and cont in Fair Isle patt. Finish to correspond with first side, reversing shapings.

SLEEVES

Push 24 [26, 28, 31, 34] Ns at left and 23 [25, 27, 30, 33] Ns at right of centre 0 to WP. 47 [51, 55, 61, 67] Ns. Using MT and WY, cast on and K a few rows ending with carriage at right. Insert punchcard and lock on first row. Set carriage for patt. Set RC at 000. Using MC, K 1 row. Release card and cont in Fair Isle patt.

Shape sides by inc 1 st at each end of 11th [3rd, 3rd, 3rd, 3rd] and every foll 3rd [4th, 4th, 4th, 4th] row until there are 99 [101, 107, 115, 121] sts. K 11 [4, 2, 2, 4] rows. RC shows 98 [104, 106, 110, 112] and work measures 37.5 [40, 40.5, 42, 43] cm, 14¾ [15¾, 16, 16½, 17] in. Cast off.

WELTS

With wrong side facing and using 3¼mm needles, pick up 101 [109, 115, 121, 127] sts along lower edge. With right side facing and using MC, K 1 row, dec 14 sts evenly. 87 [95, 101, 107, 113] sts. Work in rib as follows:-

1ST ROW P 1, * K 1, P 1; rep from * to end.

2ND ROW K 1, * P 1, K 1; rep from * to end.

Rep these 2 rows for 5 cm, 2 in.
Cast off in rib.

CUFFS

With wrong side facing and using 3¼mm needles, pick up 47 [51, 55, 61, 67] sts along lower edge of sleeve. With right side facing and using MC, K 1 row, dec 8 [10, 12, 16, 20] sts evenly. 39 [41, 43, 45, 47] sts. Work 5 cm, 2 in rib as on welts. Cast off in rib.

NECKBAND

Join right shoulder seam.
With right side facing and using 3¼mm needles and MC, pick up and K 14 sts down left side of

front neck, 23 [25, 27, 29, 31] sts across front, 14 sts up right side of front neck and 38 [42, 46, 48, 50] sts across back neck. 89 [95, 101, 105, 109] sts. Work 2.5 cm, 1 in rib as on welts. Cast off loosely in rib.

PRESSING

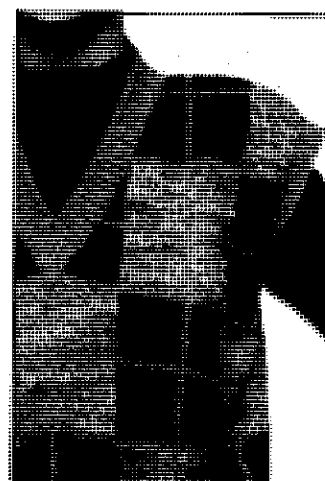
With wrong facing, pin out all pieces to measurements given. Press carefully following instructions on ball band.

MAKING UP

Join remaining shoulder and neckband seam. Set in sleeves, matching centre to shoulder seam. Join side and sleeve seams.

11

WOMAN'S INTARSIA SWEATER



PATTERN RATING

*** For experienced knitters.

MACHINES

This pattern is suitable for chunky machines.

MATERIALS

Sirdar Country Style Chunky.
3 [3, 4] × 50g balls in Warm Cerise (MC).
Sirdar Mosaic.
3 [3, 4] × 50g balls in Granite Grey (A).
Sirdar Wash 'n' Wear Aran.
3 [4, 4] × 40g balls in Black (B).
Pair 6 mm knitting needles.

Country Style Chunky and Wash 'n' Wear Aran are 45% Acrylic, 40% Bri-Nylon, 15% Wool. Mosaic is 60% Acrylic, 16% Nylon, 12% Wool, 12% Mohair. If you have difficulty obtaining this yarn and would like a list of your local stockists, please write to Sirdar plc, Flanshaw Lane, Alverthorpe, Wakefield, West Yorkshire WF2 9ND.

SILVER GAUGE READING

Country Style Chunky and Wash 'n' Wear Aran are very heavy yarns, Mosaic is heavy yarn.

MEASUREMENTS

To fit bust 87 [92, 97] cm, 34 [36, 38] in.
Actual size 102 [107, 112] cm, 40¼ [42, 44] in.
Length to shoulder 53 cm, 21 in.

Instructions are written for the smallest size, larger sizes follow in square brackets. If only one figure is given, it applies to all sizes.

TENSION

17 stitches and 29 rows to 10 cm, 4 in measured over Intarsia (tension dial setting approximately 3, keyplate 2).

For perfect results, please check your tension carefully.

ABBREVIATIONS

See page 4.

KNITTING NOTES

We used knit side of knitting as right side of garment.

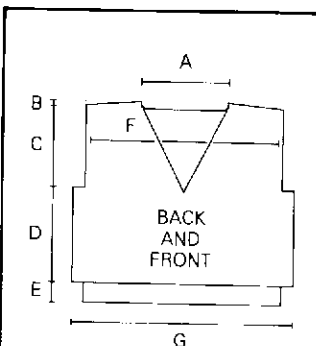
Ns in NWP are counted as sts throughout.

Before shaping armholes, push N 38 at left and N 39 at right to WP.

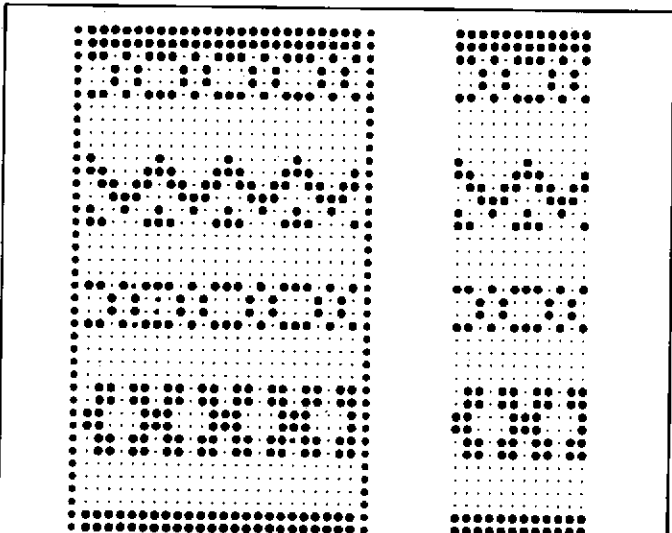
When casting off, make chains in spaces where Ns are in NWP. Vertical lines in MC are embroidered on after knitting is completed.

BACK

Push 44 [46, 48] Ns at left and 45 [47, 49] Ns at right of centre 0 to WP. 89 [93, 97] Ns. Push Ns 1, 20 and 39 at right and Ns 19 and 38 at left of centre 0 back to NWP. Using MT and WY, cast on and K a few rows ending with carriage at right. Set RC at 000. Cont in Intarsia patt from chart on page 38 *.



A = 18 [19, 19] cm
B = 0.5 cm
C = 21 cm
D = 24 cm
E = 4 cm
F = 45 [47.5, 50] cm
G = 51 [53.5, 56] cm

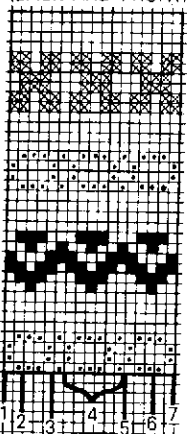


MACHINES WITHOUT PUNCHCARD

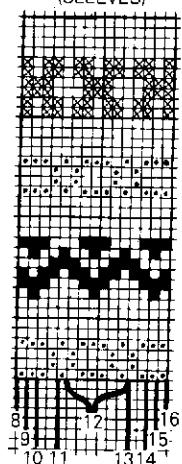
(BACK AND FRONT)

KEY
□ = MC
• = A
■ = B
x = C

(SLEEVES)

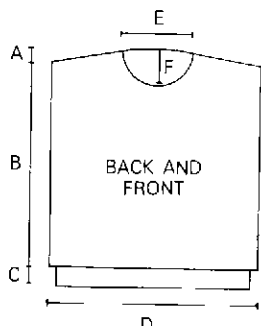
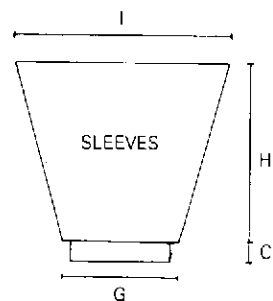


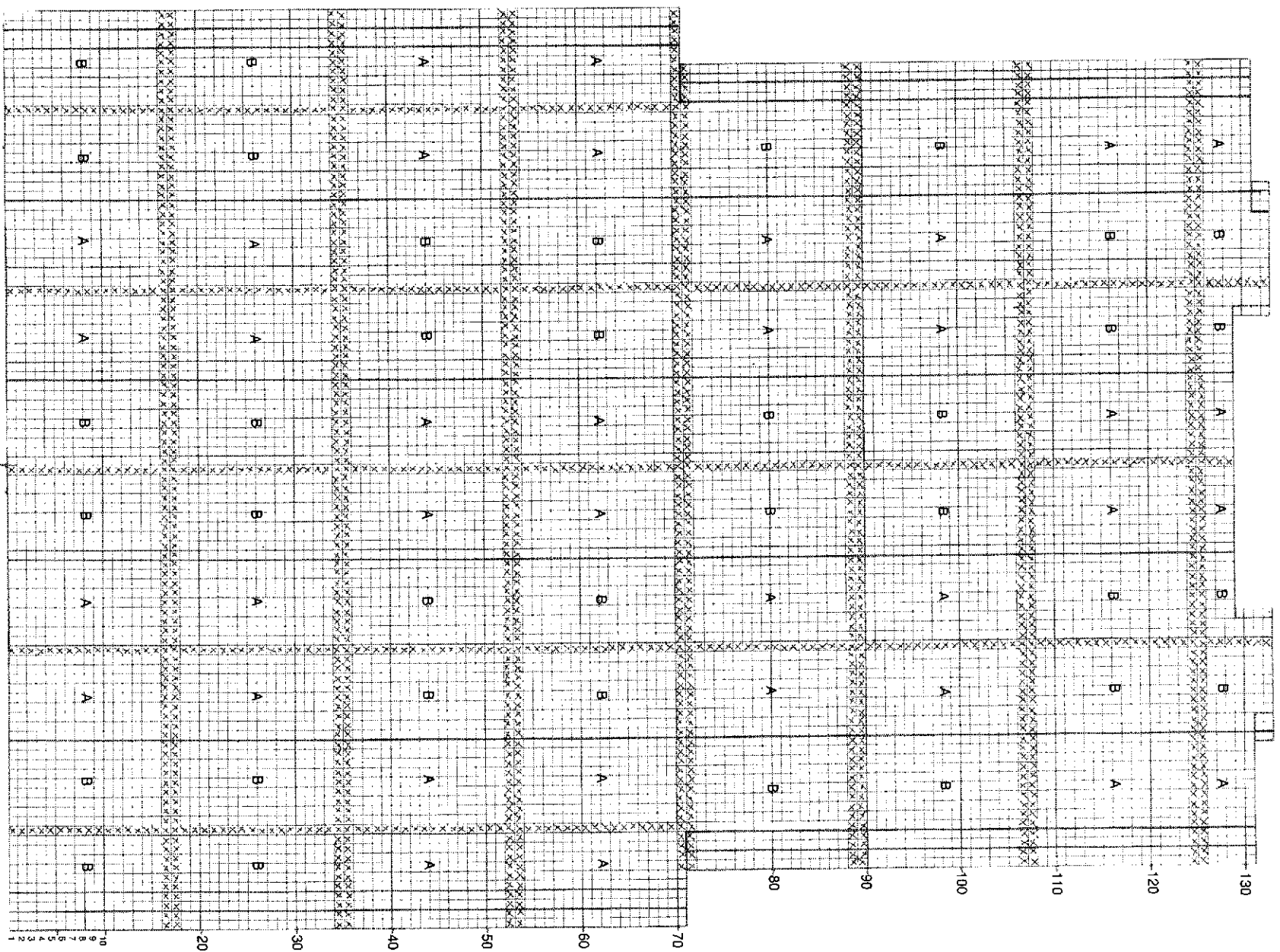
1st size (1)
2nd and 4th sizes (2)
3rd and 5th sizes (3)
6 stitch patt rep (4)
1st size (7)
2nd and 4th sizes (6)
3rd and 5th sizes (5)
2nd size (8)
4th size (9)
1st size (10)
3rd and 5th sizes (11)
6 stitch patt rep (12)
2nd size (16)
4th size (15)
1st size (14)
3rd and 5th sizes (13)



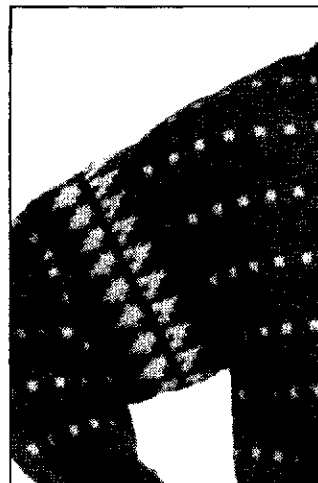
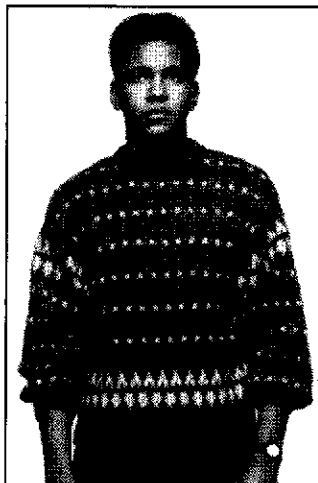
A = 1.5 cm
B = 45 [47.5, 50.5, 53, 56] cm
C = 5 cm
D = 45 [48.5, 51.5, 54, 57] cm
E = 15.5 [17.5, 19.5, 20, 21] cm

F = 6.5 cm
G = 21 [23, 25, 27.5, 30] cm
H = 37.5 [40, 40.5, 42, 43] cm
I = 45 [45.5, 48.5, 52, 55] cm





12 MAN'S FAIR ISLE SWEATER



K 70 rows. Work measures 24 cm, 9½ in.

SHAPE ARMHOLES

Cast off 6 sts at beg of next 2 rows. 77 [81, 85] sts. K 57 rows. RC shows 129.

SHAPE NECK

Push 54 [57, 59] Ns at right to HP and cont on rem sts for first side.

K 2 rows.

SHAPE SHOULDER

Cast off 12 [12, 13] sts at beg of next row, K 1 row. Cast off rem 11 [12, 13] sts.

With carriage at left, push 31 [33, 33] Ns at left from HP to UWP. Using WY, K a few rows and release from machine.

With carriage at right, push rem Ns from HP to UWP and finish to correspond with first side reversing shapings.

FRONT

Work as for back to *. K 66 rows. 4 rows less have been worked to armhole than on back.

SHAPE NECK

Leave centre N in NWP. Push 44 [46, 48] Ns at left to HP and cont on rem sts for first side.

K 1 row. Dec 1 st at neck edge of next row, K 2 rows.

SHAPE ARMHOLE

Cast off 6 sts at beg of next row. Cont to dec at neck edge on every 4th row from previous dec until 23 [24, 26] sts rem, K 6 [2, 2] rows.

SHAPE SHOULDER

Cast off 12 [12, 13] sts at beg of next row, K 1 row. Cast off rem 11 [12, 13] sts.

With carriage at left, push rem Ns from HP to UWP and finish to correspond with first side reversing shapings.

EMBROIDERY TRIM

Using a tapestry needle and MC, work chain stitch embroidery on right side along laddered stitches, starting at lower edge and working upwards. Catch two ladder 'rungs' for each embroidered stitch.

WELTS

Push 83 [86, 92] Ns to WP. With

P side facing, pick up 84 [88, 92] actual sts along lower edge and place on to Ns, dec 1 [2, 0] sts evenly. Unravel WY. Using MT+4 and MC, K 1 row. Thread every 3rd st on to a length of WY. Push empty Ns to NWP. K 26 rows.

* Push Ns from NWP to WP. Using a latch tool, pick up st from WY, then pick up rem loops as for ribbing and place on to empty Ns. Slip sts on to a 6 mm knitting needle and cast off loosely in rib *.

NECKBAND

Join right shoulder seam. Push 83 [86, 86] Ns to WP. With P side facing, pick up 39 [42, 42] sts around back of neck and 44 sts down right side of front neck and place on to Ns.

** Using MT+4 and MC, K 1 row. Thread every 3rd st on to a length of WY. Push empty Ns to NWP. K 11 rows. Work as for welts from * to * **.

ARMHOLE BANDS

Join left shoulder and neckband seam.

Push 77 Ns to WP. With P side facing, pick up 77 sts around armhole edge and place on to Ns. Using MT+4 and MC, K 1 row. Thread every 3rd stitch on to a length of WY. Push empty Ns to NWP. K 7 rows. Work as for welts from * to *.

PRESSING

With wrong side facing, pin out all pieces to measurements given. Press carefully following instructions on ball band.

MAKING UP

Join side seams. Sew ends of armhole bands to cast off stitches on back and front. Lap right neckband over left and sew in position.

PATTERN RATING

** Fairly easy, for knitters with some experience.

MACHINES

This pattern is suitable for chunky machines with or without punchcard facility with 95 [101, 107, 113, 119] Ns or more. We used a Brother 250 (see note below).

MATERIALS

Robin Landscape Double Knitting.
8 [8, 9, 9, 10] × 50g balls in Fiord Blue (MC).
2 [2, 2, 2, 2] × 50g balls in Rosehip (A).
2 [2, 2, 2, 2] × 50g balls in Natural (B).
Pair 3¼mm knitting needles.

Landscape DK is 75% Courtelle, 25% Wool. If you have difficulty obtaining this yarn and would like a list of your local stockists, please write to Robin Wools, Robin Mills, Idle, Bradford, Yorkshire BD10 9TE.

SILVER GAUGE READING

Heavy yarn.

MEASUREMENTS

To fit chest 82 [87, 92, 97, 102] cm, 32 [34, 36, 38, 40] in.
Actual size 85 [90, 95, 101, 106] cm, 33½ [35½, 37½, 39¾, 41¾] in.
Length to shoulder 61 [62, 63, 63, 64] cm, 24 [24½, 24¾, 24¾, 25¼] in.
Sleeve seam 44 [46, 46, 48, 48] cm, 17¼ [18, 18, 18¾, 18¾] in.

Instructions are written for the smallest size, larger sizes follow in square brackets. If only one figure is given, it applies to all sizes.

TENSION

22 stitches and 30 rows to 10 cm, 4 in measured over Fair Isle pattern (tension dial setting approximately 2, keyplate 1).

For perfect results, please check your tension carefully.

ABBREVIATIONS

See page 4.

KNITTING NOTES

We used knit side of knitting as right side of garment. Instructions are given for knitting ribs by hand. If you prefer to use a ribbing attachment, use the stitches and measurements quoted with a tension dial setting as tight as possible for 1×1 rib.

PUNCHCARD MACHINES

The card shown on page 44 should be punched, if required, before starting to knit. Two colour Fair Isle rows should be knitted with the first colour given in the back feeder 1(A) to knit the background and the second colour given in the front feeder 2(B) to knit the contrast pattern.

FAIR ISLE PATTERN 1

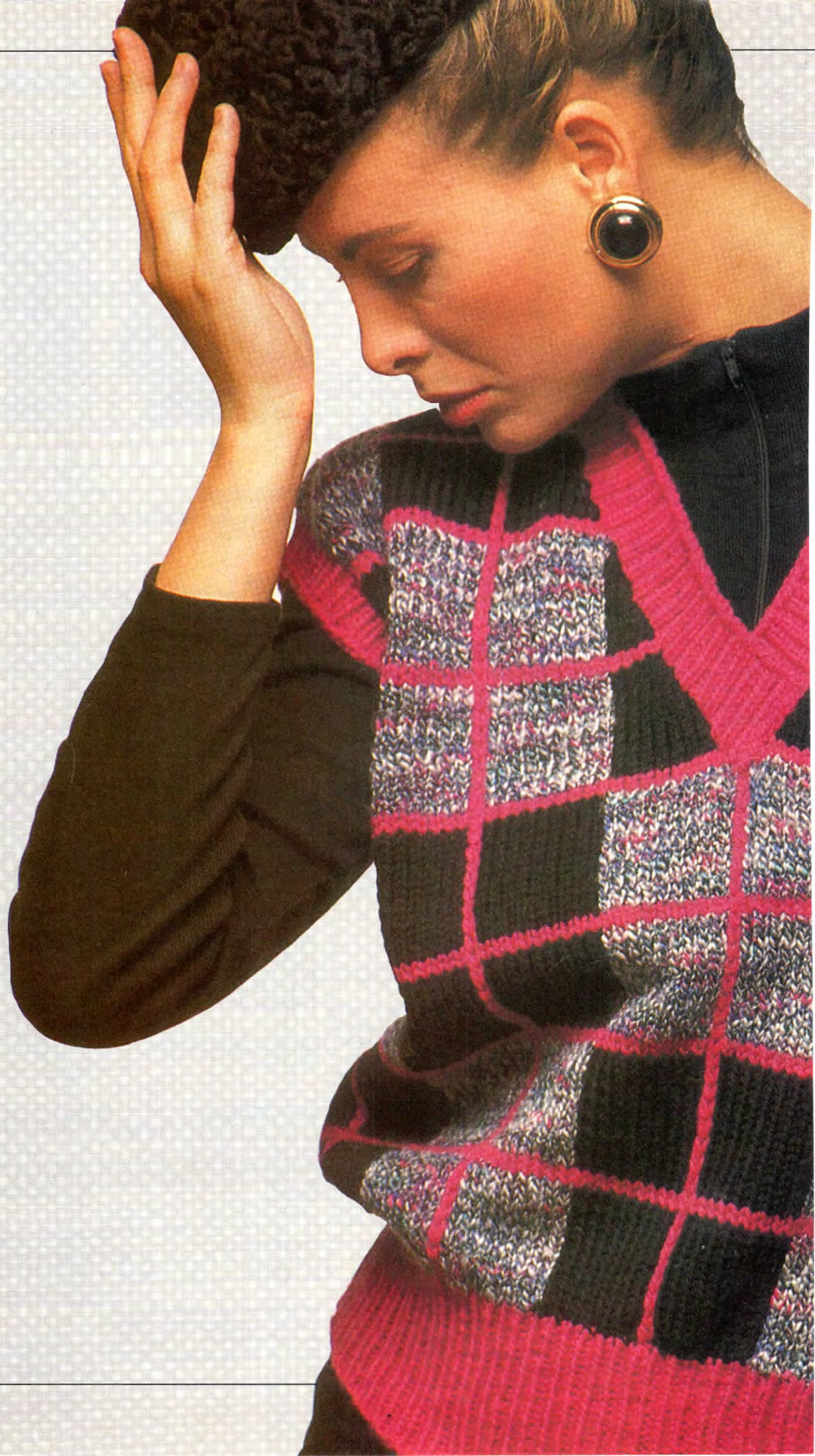
K 3 rows MC only (st-st), 2 rows MC/A, 2 rows MC only (st-st), 8 rows MC/B, 2 rows MC/A and 7 rows MC/B.
These 24 rows form patt.

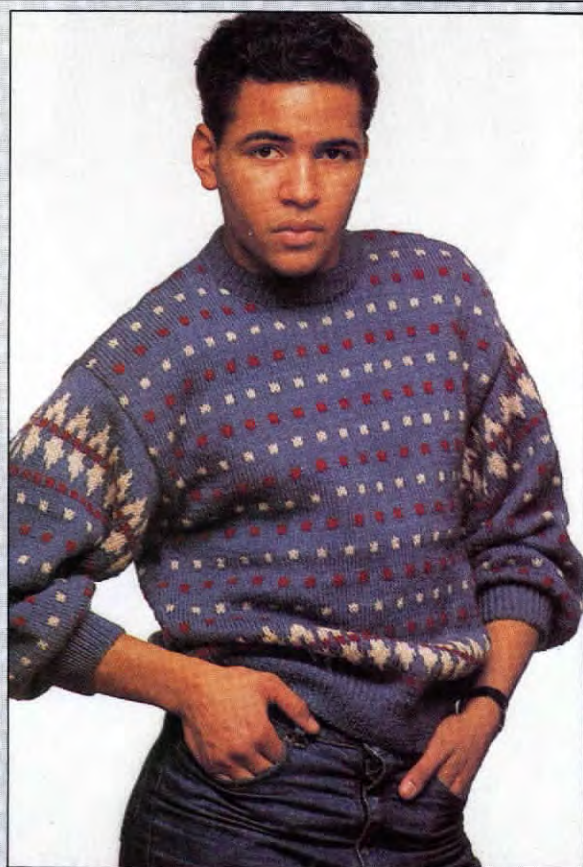
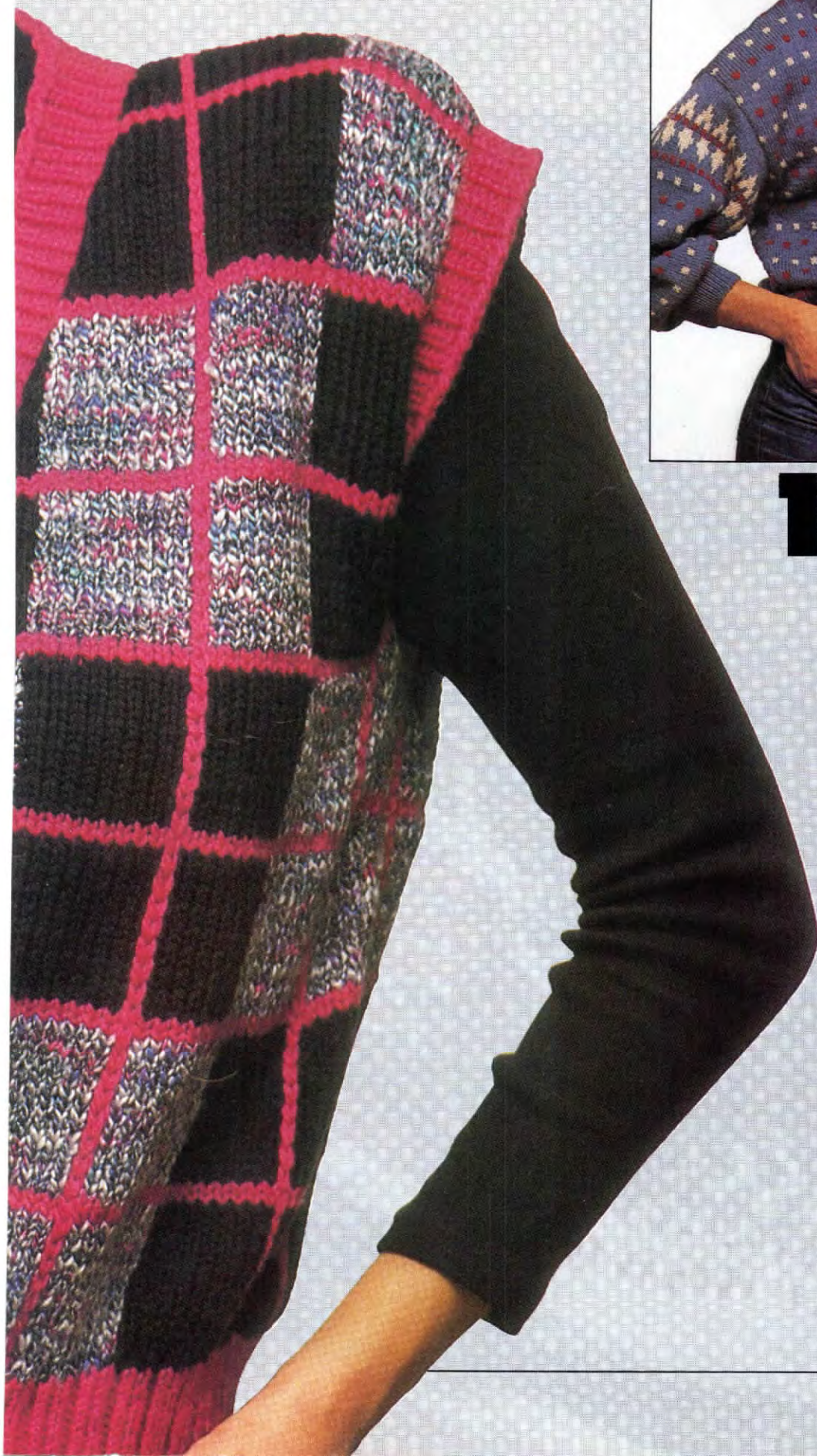
FAIR ISLE PATTERN 2

K 6 rows MC only (st-st), 2 rows MC/A, 6 rows MC only (st-st), 2 rows MC/B.
These 16 rows form patt.

MACHINES WITHOUT PUNCHCARD

Work from charts on page 44.

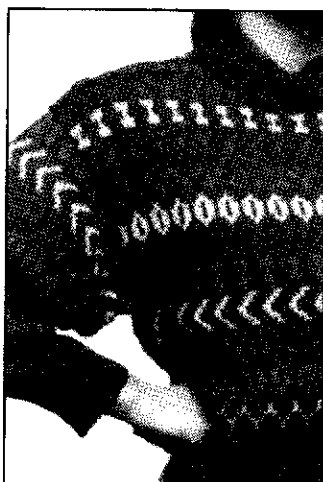
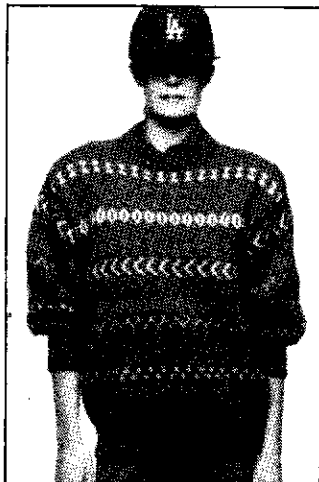




11/12



13 FAMILY FAIR ISLE SWEATER



PATTERN RATING

** Fairly easy, for knitters with some experience.

MACHINES

This pattern is suitable for chunky machines with or without punchcard facility with 77 [83, 89, 95, 101, 107, 113, 119] Ns or more. We used a Brother 250 (see note below).

MATERIALS

Robin Landscape DK.
6 [7, 7, 8, 8, 9, 9, 10] × 50g balls in Royal (MC).
1 [1, 1, 1, 2, 2, 2, 2] × 50g balls in Jade (A).
1 [1, 1, 1, 2, 2, 2, 2] × 50g balls in Matador (B).
1 [1, 1, 1, 1, 2, 2, 2] × 50g balls in Sunshine (C).
Pair 3¼mm knitting needles.

Landscape DK is 75% Courtele, 25% Wool. If you have difficulty obtaining this yarn and would like a list of your local stockists, please write to Robin Woods, Robin Mills, Idle, Bradford, Yorkshire BD10 9TE.

SILVER GAUGE READING

Heavy yarn.

MEASUREMENTS

To fit chest or bust 66 [72, 77, 82, 87, 92, 97, 102] cm, 26 [28, 30, 32, 34, 36, 38, 40] in.
Actual size 68 [74, 79, 85, 90, 95, 101, 106] cm, 26¾ [29¼, 31, 33½, 35½, 37½, 39¼, 41¼] in.
Length to shoulder 42 [48, 54, 60, 62, 64, 66, 68] cm, 16½ [19, 21¼, 23½, 24½, 25¼, 26, 26¾] in.
Sleeve seam 34 [38, 42, 44, 44, 46, 46, 46] cm, 13½ [15, 16½, 17¼, 17¼, 18, 18, 18] in.

Instructions are written for the smallest size, larger sizes follow in square brackets. If only one figure is given, it applies to all sizes.

TENSION

22 stitches and 30 rows to 10 cm, 4 in measured over Fair Isle pattern (tension dial setting approximately 2, keyplate 1).

For perfect results, please check your tension carefully.

ABBREVIATIONS

See page 4.

KNITTING NOTES

We used knit side of knitting as right side of garment.

Instructions are given for knitting ribs by hand. If you prefer to use a ribbing attachment, use the stitches and measurements quoted, with tension dial setting as tight as possible for 1×1 rib.

PUNCHCARD MACHINES

The card shown on page 45 should be punched, if required, before starting to knit.

Two colour Fair Isle rows should be knitted with the first colour given in the back feeder 1(A) to knit the background and the second colour given in the front feeder 2(B) to knit the contrast pattern.

FAIR ISLE PATTERN

K 6 rows MC/A, 2 rows MC only (st-st), 8 rows MC/B, 2 rows MC only (st-st), 6 rows MC/C, 2 rows MC only (st-st), 8 rows MC/A, 2 rows MC only (st-st), 6 rows MC/B, 2 rows MC only (st-st), 6 rows MC/C, 2 rows MC only (st-st), 8 rows MC/A, 2 rows MC only (st-st), 6 rows MC/B, 2 rows MC only (st-st), 8 rows MC/C, 2 rows MC

only (st-st), 6 rows MC/A, 2 rows MC only (st-st), 6 rows MC/B, 2 rows MC only (st-st), 8 rows MC/C, 2 rows MC only (st-st), 6 rows MC/A, 2 rows MC only (st-st), 8 rows MC/B, 2 rows MC only (st-st), 6 rows MC/C and 2 rows MC only (st-st).

These 132 rows form patt.

MACHINES WITHOUT PUNCHCARD

Work from chart on page 45.

BACK

Using 3¼mm needles and MC, cast on 71 [77, 81, 87, 93, 97, 103, 109] sts and work in rib as follows:-

1ST ROW (Right side) K 1, * P 1, K 1; rep from * to end.

2ND ROW P 1, * K 1, P 1; rep from * to end.

Rep these 2 rows for 6 [6, 6, 8, 8, 8, 8] cm, 2½ [2½, 2½, 3¼, 3¼, 3¼, 3¼] in ending with a 1st row.

Push 38 [41, 44, 47, 50, 53, 56, 59] Ns at left and 39 [42, 45, 48, 51, 54, 57, 60] Ns at right of centre 0 to WP. 77 [83, 89, 95, 101, 107, 113, 119] Ns. With carriage at right, transfer sts to machine Ns, inc 6 [6, 8, 8, 8, 10, 10, 10] sts evenly.

Insert punchcard and lock on first row. Set carriage for patt. Set RC at 000. Using MT and MC, K 1 row. Release card and cont in Fair Isle patt **.

K 107 [125, 143, 155, 161, 167, 173, 179] rows. RC shows 108 [126, 144, 156, 162, 168, 174, 180] and work measures 42 [48, 54, 60, 62, 64, 66, 68] cm, 16½ [19, 21¼, 23½, 24½, 25¼, 26, 26¾] in.

SHAPE SHOULDERS

Cast off 12 [13, 14, 15, 16, 17, 19, 20] sts at beg of next 2 rows and 11 [12, 13, 14, 16, 17, 18, 20] sts at beg of foll 2 rows. Cast off rem 31 [33, 35, 37, 37, 39, 39, 39] sts.

FRONT

Work as for back to **.

K 91 [107, 125, 133, 139, 143, 149, 155] rows. 16 [18, 18, 22, 22, 24, 24, 24] rows less have been worked to shoulder than on back.

SHAPE NECK

Note patt row on card.

Using a length of MC, cast off centre 17 [19, 21, 21, 21, 21, 21, 21] sts. Push 30 [32, 34, 37, 40, 43, 46, 49] Ns at left to HP and cont on rem sts for first side. Dec 1 st at neck edge on every row until 23 [25, 27, 29, 32, 34, 37, 40] sts rem.

K 9 [11, 11, 14, 14, 15, 15, 15] rows.

SHAPE SHOULDER

Cast off 12 [13, 14, 15, 16, 17, 19, 20] sts at beg of next row. K 1 row. Cast off rem 11 [12, 13, 14, 16, 17, 18, 20] sts.

With carriage at right, push rem Ns from HP to WP. Lock card on number previously noted. Take carriage to left without knitting. Release card and cont in Fair Isle patt. Finish to correspond with first side, reversing shapings.

SLEEVES

Push 29 [33, 38, 42, 42, 44, 44, 43, 45, 45, 45] Ns at left and 30 [34, 39, 43, 43, 45, 45, 45] Ns at right of centre 0 to WP. 59 [67, 77, 85, 85, 89, 89, 89] Ns. Using MT and WY, cast on and K a few rows ending with carriage at right. Insert punchcard and lock on first row. Set carriage for patt. Set RC at 000. Using MC, K 1 row. Release card and cont in Fair Isle patt.

Shape sides by inc 1 st at each end of 7th [7th, 11th, 7th, 7th, 6th, 6th, 6th] and every foll 14th [12th, 10th, 8th, 8th, 7th, 7th, 7th] row until there are 71 [83, 97, 111, 111, 121, 121, 121] sts. K 6 [4, 6, 4, 4, 2, 2, 2] rows. RC shows 84 [96, 108, 108, 108, 114, 114, 114] and work measures 28 [32, 36, 36, 36, 38, 38, 38] cm, 11 [12½, 14¼, 14¼, 14¼, 15, 15, 15] in. Cast off.

CUFFS

With wrong side facing and using 3¼mm needles, pick up 59 [67, 77, 85, 85, 89, 89, 89] sts along lower edge of sleeve. With right side facing and using MC, K 1 row, dec 22 [28, 36, 42, 42, 44, 44, 44] sts evenly. 37 [39, 41, 43, 43, 45, 45, 45] sts. Starting with a 2nd row, work 6 [6, 6, 8, 8, 8, 8, 8] cm, 2½ [2½, 2½, 3¼, 3¼, 3¼, 3¼, 3¼] in rib as on back. Cast off in rib.

Using 3/4mm needles and MC, cast on 89 [95, 99, 105, 111] sts and work in rib as follows:-

1ST ROW (Right side) K 1, * P 1, K 1; rep from * to end.

2ND ROW P 1, * K 1, P 1; rep from * to end.

Rep these 2 rows for 6 cm, 2 1/2 in ending with a 1st row.

Push 48 [51, 54, 57, 60] Ns at left and 47 [50, 53, 56, 59] Ns at right of centre 0 to WP. 95 [101, 107, 113, 119] Ns. With carriage at right, transfer sts to machine Ns, inc 6 [6, 8, 8, 8] sts evenly.

Insert punchcard 1 and lock on first row. Set carriage for patt. Set RC at 000. Using MT and MC, K 1 row. Release card and cont in Fair Isle patt 1, K 24 rows. RC shows 25. Remove card.

Insert punchcard 2 and lock on first row. K 1 row st-st in MC. Release card and cont in Fair Isle patt 2 **.

K 140 [142, 146, 146, 148] rows. RC shows 166 [168, 172, 172, 174] and work measures 61 [62, 63, 63, 64] cm, 24 [24 1/2, 24 3/4, 24 3/4, 25 1/4] in.

SHAPE SHOULDERS

Cast off 15 [16, 18, 19, 20] sts at beg of next 2 rows and 15 [16, 17, 18, 20] sts at beg of foll 2 rows. Cast off rem 35 [37, 37, 39, 39] sts.

FRONT

Work as for back to **.

K 118 [120, 120, 120, 122] rows. 22 [22, 26, 26, 26] rows less have been worked to shoulder than on back.

SHAPE NECK

Note patt row on card. Using a length of MC, cast off centre 17 [19, 19, 21, 21] sts. Push 39 [41, 44, 46, 49] Ns at left to HP and cont on rem sts for first side. Dec 1 st at neck edge on every row until 30 [32, 35, 37, 40] sts rem. K 13 [13, 17, 17, 17] rows.

SHAPE SHOULDER

Cast off 15 [16, 18, 19, 20] sts at beg of next row. K 1 row. Cast off rem 15 [16, 17, 18, 20] sts. With carriage at right, push rem Ns from HP to WP. Lock card on number previously noted. Take carriage to left without knitting. Release card and cont in Fair Isle patt. Finish to correspond with first side, reversing shapings.

SLEEVES

Push 43 [45, 45, 47, 47] Ns at left and 42 [44, 44, 46, 46] Ns at right of centre 0 to WP. 85 [89, 89, 93, 93] Ns. Using MT and WY, cast on and K a few rows ending with carriage at right. Insert punchcard 2 and lock on 9th [3rd, 3rd, 13th, 13th] row. Set carriage for patt. Set RC at 000. Using MC, K 1 row. Release card and cont in Fair Isle patt 2 (starting with 9th [3rd, 3rd, 13th, 13th] row).

Shape sides by inc 1 st at each

end of 2nd [8th, 8th, 7th, 7th] and every foll 7th row until there are 111 [115, 115, 121, 121] sts. RC shows 87 [93, 93, 99, 99]. Remove card.

Insert punchcard 1 and lock on first row. K 1 row st-st in MC. Release card and cont in Fair Isle patt 1. K 26 rows. RC shows 114 [120, 120, 126, 126] and work measures 38 [40, 40, 42, 42] cm, 15 [15 3/4, 15 3/4, 16 1/2, 16 1/2] in. Cast off.

CUFFS

With wrong side facing and using 3/4mm needles, pick up 85 [89, 89, 93, 93] sts along lower edge of sleeve. With right side

facing and using MC, K 1 row, dec 42 [44, 44, 46, 46] sts evenly. 43 [45, 45, 47, 47] sts. Starting with a 2nd row, work 6 cm, 2 1/2 in rib as on back. Cast off in rib.

NECKBAND

Join right shoulder seam.

With right side facing and using 3/4mm needles and MC, pick up and K 18 [18, 21, 21, 21] sts down left side of front neck, 17 [19, 19, 21, 21] sts across front, 18 [18, 21, 21, 21] sts up right side of front neck and 36 [38, 38, 40, 40] sts across back neck. 89 [93, 99, 103, 103] sts.

Work 6 cm, 2 1/2 in rib as on

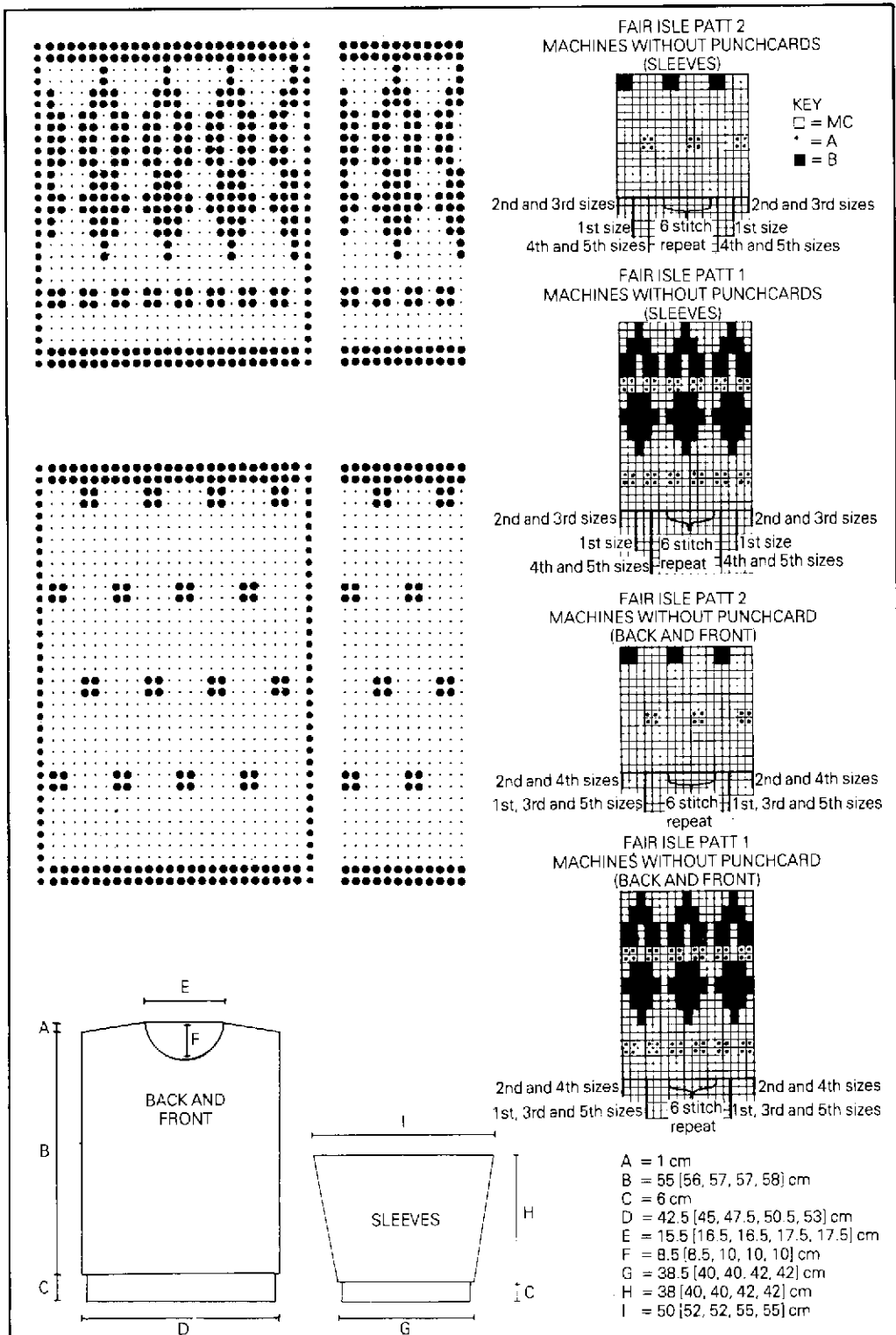
back. Cast off loosely in rib.

PRESSING

With wrong side facing, pin out all pieces to measurements given. Press carefully, following instructions on ball band.

MAKING UP

Join remaining shoulder and neckband seam. Fold neckband in half to wrong side and slip-hem loosely in position. Set in sleeves, matching centre to shoulder seam. Join side and sleeve seams.



NECKBAND

Join right shoulder seam.

With right side facing and using 3¼mm needles and MC, pick up and K 14 [15, 15, 18, 18, 20, 20, 20] sts down left side of front neck, 19 [21, 23, 23, 23, 23, 23, 23] sts across front, 14 [15, 15, 18, 18, 20, 20, 20] sts up right side of front neck and 34 [36, 38, 40, 40, 42, 42, 42] sts across back neck. 81 [87, 91, 99, 99, 105, 105, 105] sts.

Work 5 [5, 5, 6, 6, 6, 6, 6] cm, 2 [2, 2, 2½, 2½, 2½, 2½, 2½] in rib as on back. Cast off loosely in rib.

PRESSING

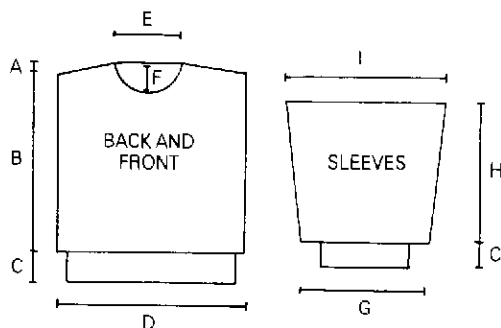
With wrong side facing, pin out all pieces to measurements given. Press carefully following instructions on ball band.

MAKING UP

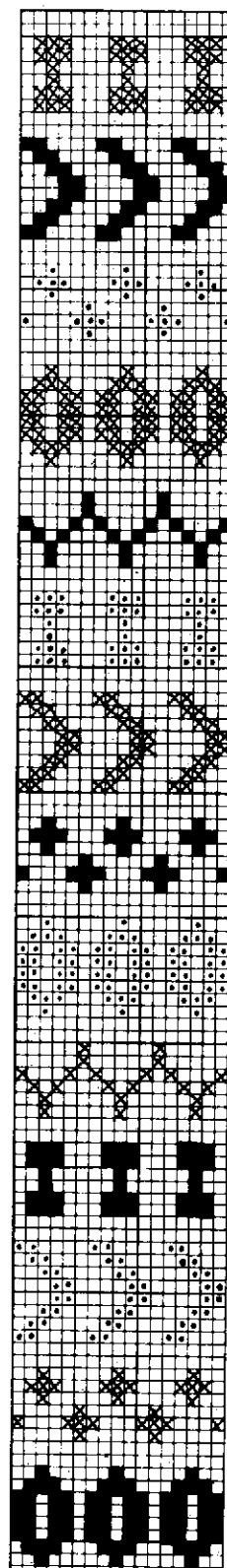
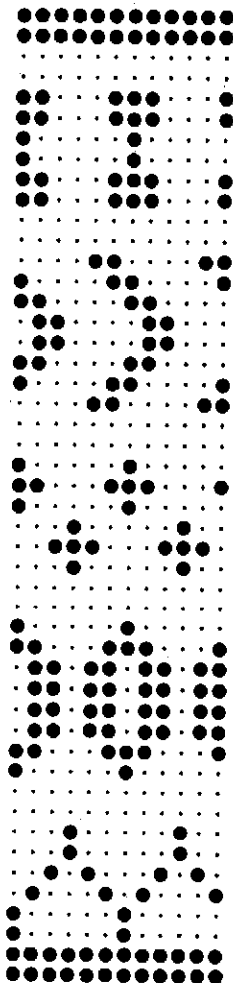
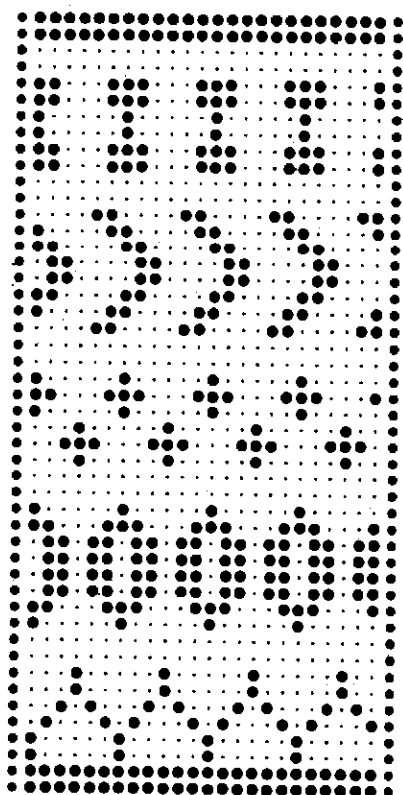
Join remaining shoulder and neckband seam. Fold neckband in half to wrong side and slip hem loosely in position. Set in sleeves, matching centre to shoulder seam. Join side and sleeve seams.

MACHINES WITHOUT PUNCHCARD (BACK, FRONT AND SLEEVES)

KEY
□ = MC
• = A
■ = B
x = C



A = 1 cm
B = 36 [42, 48, 52, 54, 56, 58, 60] cm
C = 6 [6, 6, 8, 8, 8, 8, 8] cm
D = 34 [37, 39.5, 42.5, 45, 47.5, 50.5, 53] cm
E = 14 [15, 15.5, 16.5, 16.5, 17.5, 17.5, 17.5] cm
F = 6.5 [7, 7, 8.5, 8.5, 9, 9, 9] cm
G = 26.5 [30, 35, 38.5, 38.5, 40, 40, 40] cm
H = 28 [32, 36, 36, 36, 38, 38, 38] cm
I = 32 [37.5, 44, 50, 50, 55, 55, 55] cm



1st, 3rd, 5th and 7th sizes
(Back and front)
3rd, 6th, 7th and 8th sizes
(sleeves)

4th and 5th sizes
(sleeves)

2nd 4th, 6th and 8th
sizes (Back and front)
1st size (sleeves)

1st, 3rd, 5th and 7th sizes
(Back and front)
3rd, 6th, 7th and 8th sizes
(sleeves)

4th and 5th sizes
(sleeves)

2nd 4th, 6th and 8th
sizes (Back and front)
1st size (sleeves)

6 stitch
repeat

2nd size
(sleeves)

2nd size
(sleeves)

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Take the Passap Rib for example. The Passap doesn't knit a stitch, miss a stitch. It knits and purls, adding *True Rib* to your repertoire. Imagine ribbed front bands with buttonholes that you don't have to finish by hand afterwards, or ribbed collars with fully fashioned edges.

LOOK - NO WEIGHTS!

With a Passap you can say goodbye to cumbersome weights. Instead the knitting is "pushed" down automatically, eliminating distortion and laddering should you drop a stitch.

PASSAP - YOUR AUTOMATIC SELECTION

Because Passap automatic punch card patterns are 40 stitches wide your designs are more versatile.

Simply repeat the pattern along the bed, isolate part of it for motif work or place it anywhere on the knitting - it's up to you.



THE PATTERN OF KNITTING TO COME WITH PASSAP

Apart from over 100 ready-punched cards available you can add even greater variety to your knitting by using our handy Punch to make your own. The Passap Forma is an effective pattern charting device that can be fitted to all Duomatic models. And, of course, Passap Model Books appear regularly, full of exciting patterns, keeping you up to the minute with fashion.

A PASSAP TO SUIT YOUR POCKET

The best is never cheap but we want to help everyone to have the best. So how you buy your Passap is up to you and your budget.

For instance you can buy it with either a 2 or a 4 Colour Changer, with or without the Deco Automatic Pattern Unit, or you can add these and the Passap Electra Motor whenever you wish.

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THE RANGE OF KNITTING ON A PASSAP DUOMATIC HAS TO BE SEEN TO BE BELIEVED, BUT JUST CONSIDER THE FOLLOWING:-

TRUE RIBS (1:1, 2:2 or "pleated look" using a wider number of stitches, e.g. 6:6), *Fisherman's Rib*, *Half Fisherman's Rib*, *Fairisle* (remember, knitted on a double-bed you don't get loose floats on the back). You can also do Single-bed Fairisle on your Passap Duomatic and you can combine Fairisle work with *Tuck Stitch* to give you *Fantasy Fairisle*.

Among the many other stitches you and your Passap can knit are:-

- TUBULAR FAIRISLE,
- REVERSIBLE FAIRISLE,
- LONG STITCH, • HONEYCOMB, • OVERKNIT,
- RIBBED TUCK STITCH,
- SLIP STITCH, • CARPET STITCH (pile knitting),

- PINTUCK PATTERN, GRADUATION,
- RACKING PATTERNS (3 positions left, 3 positions right), • CABLE STITCH, • ARRAN EFFECT,
- TRANSFER LACE, • PUNCH LACE, • DROP STITCH LACE • INTARSIA
- MOCK WEAVE AND CROCHET STITCH.

Nearly all your Passap knitting can be achieved by simple settings of your cam box controls. And casting on with Passap is simplicity itself (no weights or casting-on combs to bother with, remember).



SELECTIVE TUCK STITCH

REVERSIBLE TUCK STITCH



FANTASY FAIRISLE (AUTOMATIC)

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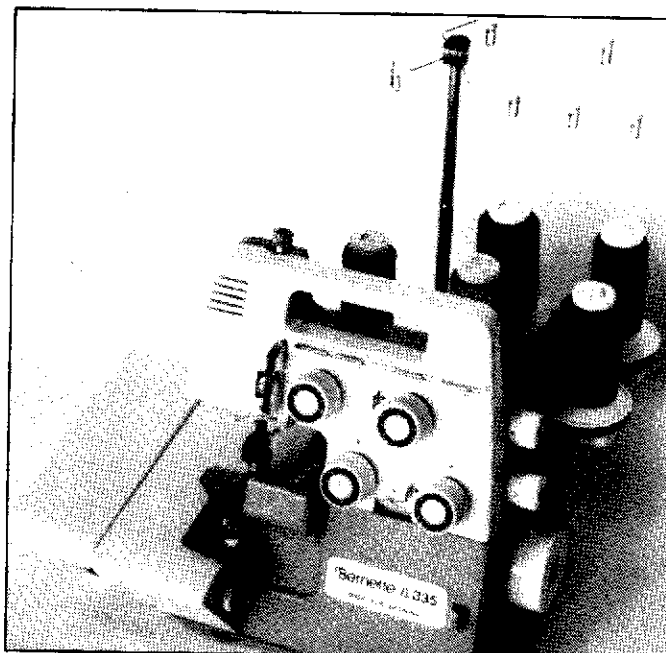
DUOMATIC UPDATE

It was obvious, from the very first issue, that Machine Knitting Monthly had a tremendous appeal to Duomatic knitters. Our 'Focus On Pfaff' articles have been greatly enjoyed by so many readers that we're broadening their scope to bring all Duomatic knitters into the fold. As all Passap and Pfaff owners know, their machines are virtually identical and so we've re-named this feature 'Duomatic Update' to acknowledge its universal appeal. We're delighted that Dorothy Gill has joined the team who bring you your magazine each month. Dorothy ranks highly amongst Duomatic experts and she will be writing articles for you and helping you with any questions you may have about Duomatic knitting. It doesn't matter if your machine is new or old, well used or lacking in attention - she'll help you to get the very best out of it. Her Duomatic tuition tapes are an invaluable introduction to Duomatic 80 or Duomatic S Knitting and give a wonderful step-by-step guide to the machines. There are three tapes in the set; each lasts 90 minutes and the set is excellent value. With our two 'resident' specialists - Dorothy Gill and Hazel Duignan, you'll have no excuse for not getting the very best from your machine! They're here to help you and very much look forward to hearing from you. You can write to them at the magazine but please remember to enclose a s.a.e. if you think you'll need a personal reply from Dorothy. We'll publish those letters of general interest to help other readers who may need an answer to the same question.

"WAVING GOOD-BYE"

Bernina has recently announced a new Bernette model that should be just right for machine knitters who would like to sew up garments with an overlocker but who hate the "waving" edge you usually find with such machines. The new Bernette MO-335 is a five thread, portable domestic overlocker with a differential feed (two feeds working independently) that eliminates any curling of edges. The Bernette 335 is extremely versatile. It's really three machines in one - a double-chain stitch machine, a three thread

overlocker or a five thread overlocker and it can cope with all types of fabric. It's particularly easy to use because all the controls are external (so you don't have to open up the machine and use a screwdriver to adjust them). There's a separate dial for stitch length, stitch width and differential feed and lever switches on the built-in roll hemmer. The thread guides are slotted so all you have to thread are the needles and loopers. Look out for it in the shops in April at around £450.00. You can write or 'phone the sole U.K. Distributors of Bernina and Bernette sewing machines and Passap knitting machines at the following address for the list of their stockists, if you'd like advance information:- Bogod Machine Co. Ltd, Bogod House, 50/52 Great Sutton Street, London EC1V 0DJ. Tel:- 01-253 1198.



ROUND NECKLINES

Most Duomatic knitters feel that there are not enough patterns produced for their machines. We do our best at Machine Knitting Monthly but there's still a dearth of practical designs. In this article, I would like to help you to adapt the patterns which you have. The easiest way to change the appearance of a sweater is to alter the neckline so here are some ideas.

1. Instead of the usual ribbed neckband on a sweater, try picking up the neckline on to the back bed of the machine with the right side of the sweater facing you. Knit one row by hand (don't forget to thread the yarn through the bobbin before you begin). Knit about five inches with the lock at N/GX. Cast off loosely. Allow this strip to roll towards the right side of the sweater and it will form a reverse stocking stitch "sausage" which is very attractive and easy to knit.
2. A variation on the "sausage" style is to cast on on the front bed. Knit about five inches stocking stitch, knit two rows with polyester sewing thread then another five inches stocking stitch. Cast off loosely. The cast on and cast off edges will roll towards the centre and make a double "sausage" which will need to be stitched to the neck edge. Use a different colour for the second five inch band on this if you like.

3. Collars are quite easy too. Calculate the number of stitches required and knit a strip over these stitches in either full needle rib or any firm double bed fabric. Finish with about eight rows on CX/CX, release on waste yarn and stitch to the neck edge through the open loops of the tubular knitting in the usual way. Shaped collars are just as easy. As well as the number of stitches, you will need to calculate the number of rows required. Then add two stitches for every four rows. Cast on and decrease one stitch by the fully fashioned method at each end of every 4th row. Again, knit a band of tubular rows to finish. If you prefer a "stand" at the back of the collar, knit as above in full needle rib then, before knitting the tubular band, knit as follows:- Put a pusher under every needle on each bed. Set lock on BX/BX and put a quarter of the stitches at left to HP by putting pushers in rest position. Knit across and put a quarter of the stitches to HP at right of machine. Then continue knitting, putting pushers to rest opposite lock on every row so that you knit one extra inch in depth over the centre two inches at the back of the neck. I have drawn a diagram to help you understand this finish in the usual way.
4. Cowl necks are very popular. For these you will have to alter the neck shaping a little. The back

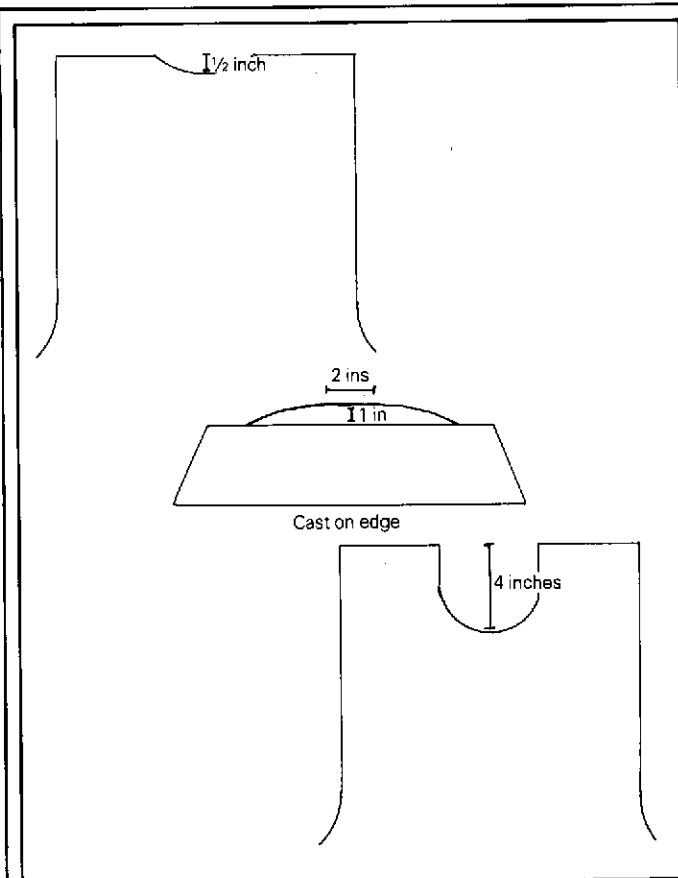
neck needs to be dropped by half an inch and the front neck by at least four inches (more if you prefer).

There are lots of ways to knit the actual cowl but whichever you choose the fabric must be soft enough to drape well. The depth of the cowl is usually about ten inches but this can be varied to suit you.

- a. Pick up the neckline on to the back bed and knit one row by hand. Now knit about an inch in the main stitch size. Knit the next four or five inches increasing the stitch size as you go, then knit four or five inches decreasing the stitch size. Knit another inch at main stitch size. Strip off on to waste yarn then loosely back stitch through the last row in main yarn, unravelling the waste yarn as required.

- b. Knit a tube using the black strippers and CX/CX setting. You may need a little weight when knitting as the stitch size will have to be large enough to make a very soft fabric.

- c. You may like to try a mock cowl. Knit a round-necked sweater, finishing neck with a narrow rib band. Knit a strip of tuck stitch and sew the side edges together to form a tube about ten inches deep. This tube can then be worn over the round neck sweater. There are lots more cowls but I should think you'll have the idea by now.



5. A split polo can be knitted in four ply yarn but the thickness is adaptable. Calculate the number of stitches for the neck. Now cast on in 1x1 rib over the whole needle bed. Knit 25 rows at tension 6/6, followed by 25 rows at tension 5/5. Transfer all stitches to the back bed, then knit two rows in stocking-stitch.

Reduce the stitches to the number needed for the neckline by transferring the stitches to adjacent needles evenly across the bed. Knit one row in stocking-stitch then strip off on waste yarn.

Sew both shoulder seams of the sweater and, starting about two and a half inches to the left of centre front, pin collar round neck. Back stitch through the open loops of the last row to the wrong side of the sweater, unravelling waste yarn as you go.

6. A soft, bias, roll collar is easy to knit and flattering. Using waste yarn, cast on enough stitches at far left of front bed to knit nine inches width. (This will give you a nine inch finished band.) Continue in main yarn.

* Knit two rows, move the stitch at the far left one needle to the right and put the empty needle out of work. Push up to WP one needle at right of work*. Repeat from * to * until the strip is long enough to fit around the neck. If you want you can knit two rows of contrast colour at intervals and these will form diagonal stripes. If you reach the right of the machine before you have a long enough strip, take the stitches off on to a decker comb and put them back at the left of the machine.

Finally, finish with two knit rows and then strip off on to waste yarn.

Graft the two ends to form a diagonal seam. Put this seam to the centre back neck and stitch first one long edge to the neck and then the other long edge to neck. Fold the band in half to the right side of the sweater.

7. Finally, one more for the round neck - I shall have to leave the V necks for another time! For this, the neckline must be dropped by half an inch at the back neck and about four inches at the front. Knit a sample of Fisherman's rib, then calculate the number of stitches required for the neck (using full needle setting).

Cast on by racking, using the stitch size as for the Fisherman's rib. Using EX/EX, work as follows.

*Row 1 Knit to the left and rack one turn to left.

Row 2 Knit to the right and rack back one turn to the right *

Repeat from * to * to required depth. Knit two rows. Lock N/N without racking. Cast off loosely. Join diagonal seam and put this to centre back. Sew to neckline along the cast off edge.

When knitting this, knit slowly - especially if you are not used to racking. It is essential that you complete the turn of the racking handle before you start to knit the row. If you knit too fast, it is very easy to rack and knit at the same time and I know from experience that this not only ruins the knitting but breaks needles, so slowly does it!

I hope that this article has given you a few ideas on varying your basic patterns. Happy Knitting.

Hazel Duignan

DUOMATICS ESPECIALLY

Hello knitters. This is a brand new page particularly for you, (but I should not be surprised if owners of other machines find a few gems to add to their knowledge here and there!).

It is intended to help you to iron out some of the little wrinkles which often arise, particularly when you have no-one close enough to give you a hand and of course I shall need your help, too. I shall need questions, questions and more questions. Some of these will obviously be specific to one knitter and in some cases I will answer these by personal letter if you enclose a self-addressed, stamped envelope with your query. Others will be of interest to all Duomatic Knitters and will be answered on this page.

If your question is about a particular pattern or a stitch that you do not understand, tell me EXACTLY where you found it, which publication, the page number and what kind of yarn you are trying to use. (But no yarn samples please, testing your yarn is a procedure you must carry out for yourself.) If you have tried to produce a certain stitch and your effort looks nothing like the photograph, send me your swatch too and I will tell you what you are doing wrong.

If your machine does not seem to be doing just what you ask of it, and you suspect it is damaged you should really contact your dealer but there are occasions when my solution will be of interest to other knitters, so feel free to ask, giving a diagram of the needle setting, the details of the lock setting, the stitch size and the ply of yarn and any other details that are relevant.

To get us started, I am going to

tell you how to make a picture with a border all round it to hang on your knitting room door, just like the one I have on mine, which declares "HERE SHE KNITS". Naturally your picture can be of anything you like, Snoopy, Batman, a Daffodil or your favourite abstract pattern. Use a ready punched Deco card or copy my chart, remembering that if you are using words they must be marked out on the reverse side of the card in order for the letters to come out the right way round. If you do not have a Deco, see the final paragraph.

Set up sixty four needles on each bed and in the trimming colour, cast on for K/K by the tubular method, at a stitch size suitable to your yarn.

Add one more needle at the left-hand side of the back bed, contrary to the needle-rule and put a pusher in rest position under each front bed needle. Duomatic S owners set the back lock to N, duomatic 80 and 5 owners set to BX/BX (left arrow key pressed) and arrange the pushers at the back as for Bird's Eye Jacquard or any of the other special 'Fair Isle' types as shown in the Deco 101-330 pattern book. Without the Deco, knit the bottom border, two rows background, two rows trimming for about 36 rows, (ending with the trimming colour).

Now comes the start of the frame of the picture.

All pushers in rest position. Push up into working position five pushers at each end. Continue to knit two rows background and two rows trimming for another 28 rows. The edge needles will have knitted in the trimming colour. Attach your card reader in the middle of your knitted area. Feed in the Deco card but DO NOT



attach the Deco to the front lock, leave it on the parking lot at the left end. Put one positioning socket and pin three places to the right of the end needle at the right, one where you want the pattern to start and one where you want the blank area to start. (At the edges of the card in this case.) If you do not know how to do this, consult your instruction book.

Set the Deco pointer to zero and with your hand, move the Deco selector to the right. (This causes it to pick up any information given to it by the card reader.)

Set the pointer to 2 (two) and take the Deco to the left again. The pushers will have been selected according to the holes on the card.

Now, attend to the side borders again. However they have been arranged by the machine, put the first and last five pushers into the working position, by hand.

Knit two rows background, two rows trimming. Have a look and you will see that the first and last stitches are in the trimming colour, as well as the stitches for the design.

The card has moved forward one row and you are already to repeat. With the dial still at 2 (two), take the Deco to the right and back again to select the pushers, rearrange the edge ones and knit as before.

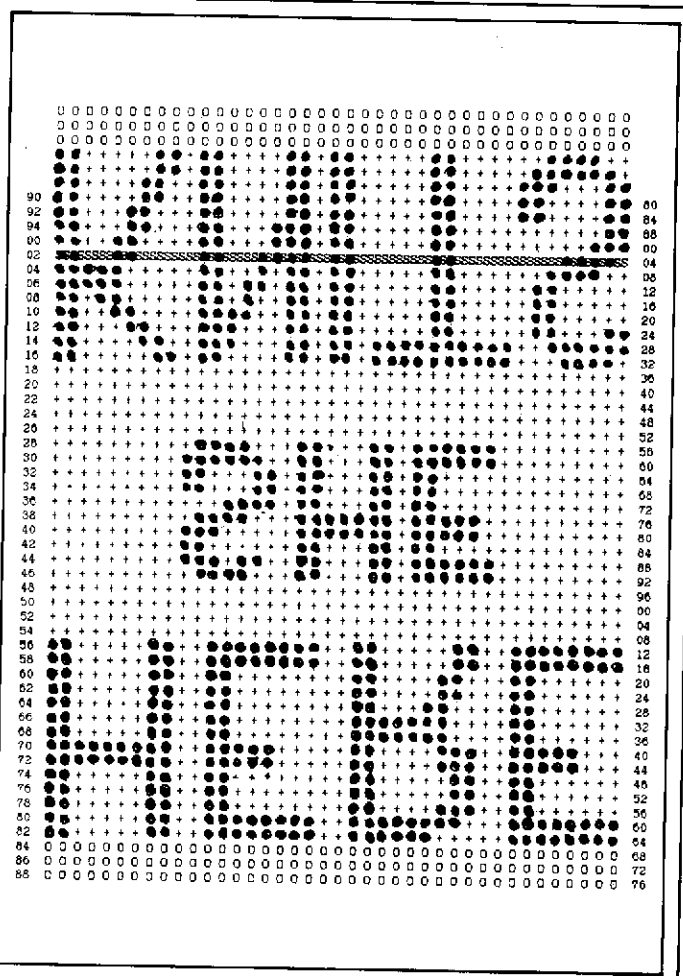
Knit until the card is finished and you are ready to work the top border. Leave the Deco at the left, put all front pushers into rest position except the edge five, knit 24 rows in both colours, put all pushers in rest position and continue for 32 rows. Cast off firmly.

Attach the picture to a dowel or a piece of framing, make a twisted cord and hang it up.

A small point here. If the trimming colour is a trifle thicker than the background, the motif will stand out from the surface in a very pleasing fashion.

Knitters without the Deco should mark out their pattern on a piece of squared paper, indicating the design and the border by crosses. Each row on the chart represents four rows on the row counter, that is two in each colour. As it is easier to PULL DOWN the pushers for the pattern when selecting them, than to put them up, for each fresh row on the chart you must first put all the front pushers into working position then pull down the pushers indicated by the crosses and knit two rows TRIMMING then two rows background instead of the other way round. (The left arrow key on the front remains pressed throughout howsoever the back lock is arranged.)

Dorothy Gill



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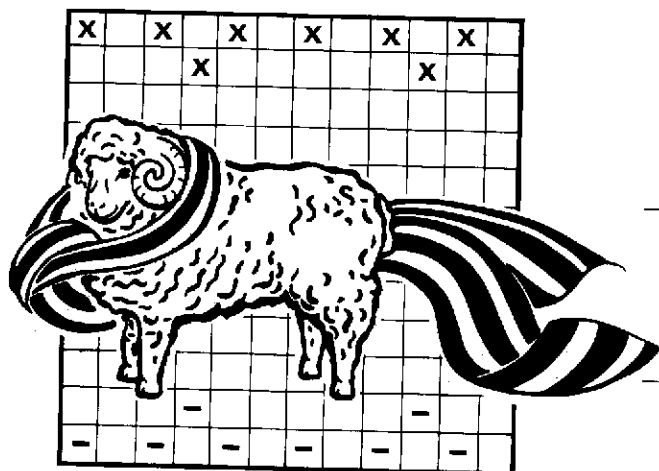
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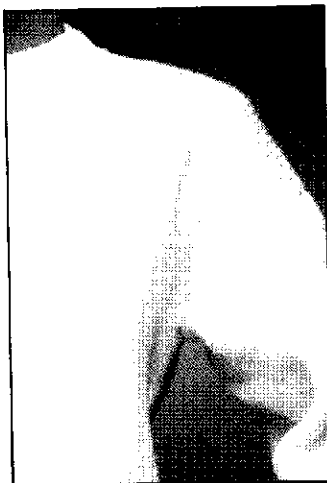
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15 RIB SWEATER



PATTERN RATING

* Easy to knit.

MACHINES

This pattern is suitable for Passap or Pfaff Duomatic machines.

MATERIALS

Bramwell's 2/30s Acrylic.
1 x 500g cone in white (MY).

2/30's Acrylic is 100% Acrylic. If you have difficulty obtaining this yarn and would like a list of your local stockists, please write to F. W. Bramwell & Co. Ltd, Holmes Mills, Greenacre Street, Clitheroe, Lancs BB7 1EA.

SILVER GAUGE READING

Fine yarn.

MEASUREMENTS

To fit bust/chest 92-97 cm, 36-38 in.
Actual size 102 cm, 40 1/4 in.
Length to shoulder 59.5 cm, 23 1/2 in.
Sleeve seam 45.5 cm, 18 in.

TENSION

100 stitches on each bed to 52 cm and 100 rows to 13 cm, measured over half fisherman's rib (stitch size setting approximately 3 1/2/3 1/2) using two strands of yarn together.

For perfect results, please check your tension carefully.

ABBREVIATIONS

See page 4.

BACK

Handle down. Orange strippers. Set up 50 Ns at left and 49 Ns at

right of centre on each bed in WP for full needle rib. 99 Ns on each bed.

* Set lock on N/N and stitch size 2/2. Using 2 strands of MY, K 1 row. Set lock on CX/CX and stitch size 2 1/2/2 1/2, K 3 rows. Set lock on N/N and stitch size 3/3, K 30 rows. Inc 1 st on front bed at right. * 100 Ns on front bed. Set RC at 000. Set lock on EX/N and stitch size 3 1/2/3 1/2, K 420 rows. Work measures 59.5 cm, 23 1/2 in. Place a marker between sts 16 and 17 at left and right of centre on front bed. Cast off loosely.

FRONT

Work as for back until RC shows 370.

SHAPE NECK

Using a length of MY, cast off centre 12 sts of front bed and 11 sts on back bed. Transfer sts at left on to decker combs. Cont on rem sts for first side. Set RC at 000. Dec 1 st on each bed at neck edge on every 4th row until 34 sts rem on each bed. K 10 rows. RC shows 50. Cast off loosely. Replace sts from decker combs on to previous Ns. Finish to correspond with first side reversing shapings.

SLEEVES

Handle down. Orange strippers. Set up 23 Ns at left and 22 Ns at right of centre on each bed in WP for full needle rib. 45 Ns on each bed. Work as for back from * to *. 46 Ns on front bed. Set RC at 000. Set lock on EX/N and stitch size 3 1/2/3 1/2. Shape sides by inc 1 st on each bed at each end of 3rd and every foll 13th row until there are 94 sts on front bed. K until RC shows 312. Work measures 45.5 cm, 18 in. Cast off very loosely.

NECKBAND

Join right shoulder seam. Handle up. Orange strippers. Set up 110 Ns on each bed in WP. Arrange Ns for 1x1 rib. Put a

pusher under each N on back bed in WP. Handle down. Push up empty Ns in between Ns on back bed to WP. Set lock on N/N and stitch size 3/3. Using three strands of MY, K 1 row. Set lock on CX/CX, K 2 rows. Handle up. Set lock on BX/N and stitch size 5/5, K 35 rows. Push up empty Ns in between Ns on front bed to WP. Set lock on CX/CX, K 10 rows. At this point you can either strip off on to WY or join the neckband to the neckedge on the machine as follows:-

Place sweater on to the top of the machine with the right side facing the ceiling. Pull the back bed Ns through the neck edge of garment. Transfer the front bed sts on to back bed Ns. (You now have a sandwich of one back bed st, neck edge of garment and one front bed st on each back bed N). Knit back every back bed N, making sure that the knitted back

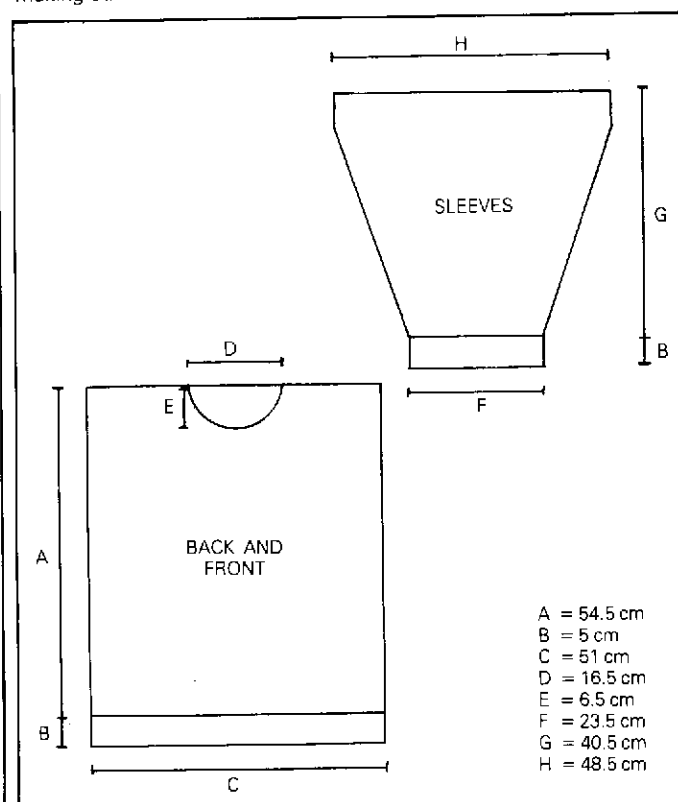
loop is large. Turn garment over on to the front bed of machine and using a latch tool, cast off loops on back bed Ns.

PRESSING

With wrong side facing, pin out all pieces to correct measurements. Press very lightly.

MAKING UP

If you have not joined the neckband to neck edge on the machine, then pin neckband into position. Unravelling WY as required backstitch through open loops of last row worked in MY, first on the right side then on the wrong side. Join left shoulder and neckband seam. Set in sleeves, matching centre to shoulder seam. Join side and sleeve seams.



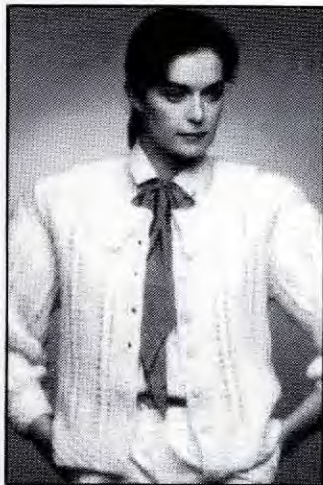
15



16



16 WOMAN'S CARDIGAN



PATTERN RATING

** Fairly easy, for knitters with some experience.

MACHINES

This pattern is suitable for models 96 and 120 Simpleframe machines.

MATERIALS

Sirdar Romance.
8 x 50g balls in White Wedding (MY).
8 buttons.
Shirring Elastic.
Pair 5mm knitting needles.
2.50mm crochet hook.

Romance is 49% Acrylic, 27% Acetate, 14% Mohair, 10% Nylon. If you have difficulty obtaining this yarn and would like a list of your local stockists, please write to Sirdar Plc, Flanshaw Lane, Alverthorpe, Wakefield, West Yorkshire WF2 9ND.

SILVER GAUGE READING

Heavy yarn.

MEASUREMENTS

To fit bust 87-92 cm, 34-36 in.
Actual size 93 cm, 36½ in.
Length to back neck 57 cm, 22½ in.
Sleeve seam 42.5 cm, 16¾ in.

TENSION

22 stitches and 17 rows to 10 cm, 4 in measured over pattern B (stitch size setting approximately 5).
20 stitches and 17 rows to 10 cm, 4 in measured over slightly stretched pattern B (stitch size setting approximately 5).

For perfect results, please check your tension carefully.

ABBREVIATIONS

See page 4.

KNITTING NOTES

PATTERN A - see page 58.
PATTERN B - see page 58.

BACK

Push up 48 Ns on back bed and 47 Ns on front bed (95 Ns total). Using MY, cast on for full needle rib. Using stitch size 5, K 2 rows. Cont in patt A, K 10 rows. Cont in patt B, K 80 rows. Work measures 53.5 cm, 21 in.

SHAPE SHOULDERS

Cast off 10 sts at beg of next 6 rows. Cast off rem 35 sts.

LEFT FRONT

Push up 23 Ns on each bed (46 Ns total). Using MY, cast on for full needle rib. Using stitch size 5, K 2 rows. Cont in patt A, K 10 rows. Cont in patt B, K 66 rows. K 1 row extra for right front.

SHAPE NECK

Cast off 9 sts at beg of next row, K 1 row. Dec 1 st at neck edge on every row until 33 sts rem, then on every foll alt row until 30 sts rem. K 3 rows.

SHAPE SHOULDER

Cast off 10 at beg of next and foll alt row, K 1 row. Cast off rem 10 sts.

RIGHT FRONT

Work as for left front reversing shapings by noting alteration in number of rows worked.

SLEEVES

Push up 48 Ns on each bed (96 Ns total). Using MY, cast on for full needle rib. Using stitch size 5, K 2 rows. Cont in patt B, K 60 rows. Work measures 36 cm, 14¼ in. Cast off.

SIMPLEFRAME STOCKISTS

AMMANFORD. Spin-A-Yarn, 22 College Street, Ammanford, Dyfed. Tel: 0269-2121.
ASHFORD. Gregory, Prentis and Green, Mace Lane, Ashford. Tel: 0233-20084.
BASINGSTOKE. Crafty Anne, Rotherwick, Nr. Basingstoke. Tel: 025672-2461.
BEDFORD. B.S.K. Ltd., 58 Bromham Road, Bedford MK40 2QC. Tel: 0234-216228.
BEXLEY HEATH. Sewfine Sewing Machines Ltd., 82 Broadway, Bexley Heath. Tel: 01-304 0467.
BIRMINGHAM. Sewing and Knitting Machine Centre, (Peaksouth Ltd.), 22 Priory Queens Way, Birmingham 4, (near Laura Ashley). Tel: 021-236 0191.
BRADFORD. Flamingo Wool Shop, 118 Sunbridge Road, (Above Barry Street), Bradford. Tel: 0274-722385.
BRADFORD. Valerie Holt School of Machine Knitting, Legram Mill, Summerville Road, Bradford 7. Tel: 0274-307889.
CAMBRIDGE. Singer Sewing and Knitting Centre, 52 Regent Street, Cambridge. Tel: 0223-350691.
CHELMSFORD. Modern Knits, 14A Baddow Road, Chelmsford. Tel: 0245-269756.
CLITHEROE. Nairns Knitting World, Unit 1, 28 Parson Lane, Clitheroe, Lancashire. Tel: 0200-25027.
CRAWLEY. Knitmates, 28 Church Street, Ifield Road, West Green, Crawley. Tel: 0293-544222.
CREWE. Crewe Knitting Centre, 142 Walthall Street, Crewe CW2 7LB. Tel: 0270-68600.
DORKING. Rebecca Wools, 215 Chant Downs, Dorking. Tel: 0306-882082.
EDGWARE. Sewfine Sewing Machines Ltd., 78 High Street, Edgware. Tel: 01-952 6011.
GARSTANG. The Craft Shop, Park Hill Road, Garstang, Nr. Preston. Tel: 0952-3363.
GRIMSBY. Grimsby Machine Knitting Centre, 121 Pasture Street, Grimsby. Tel: 0472-57674.
HARRINGAY. Sewfine Sewing Machines Ltd., 515 Green Lanes, Harringay. Tel: 01-340 5532.
HARROW WEALD. Greenhill Homecrafts at Judiths, 603 Kerton Lane, Harrow Weald, Middlesex. Tel: 01-954 6409. Closed Wednesday.
HUDDERSFIELD. Sit 'n' Knit, 150 Westbourne Road, Marsh, Huddersfield. Tel: 0484-512439.
HULL. Spinning Wheel, 70 Carr Lane, Hull. Tel: 0482-29760.
KETTERING. Kettering Sewing Centre, 8 Dalkeith Place, Kettering. Tel: 0536-513148.
KINETON. Kineton Gallery, Banbury Street, Kineton, Warks. Tel: 0926-641230.
LEATHERHEAD. Knit One Purl One, 4 The High Street, Leatherhead. Tel: 0372-379027.
LLANELLI. Spinning Wheel, Crown Precinct, Llanelli SA15 3UT. Tel: 0554-751263.
LONDON. Lenarow Ltd., 169 Blackstock Road, London N4 2JS. Tel: 01-359 1274.
MANSFIELD. Rosemary Street Service Station, Rosemary Street, Mansfield. Tel: 0623-644520.
NORTHAMPTON. Mrs Jo Cartmale, 23 Beeston Avenue, Wakes Meadow, Northampton NN3 3UG. Tel: 0604-412016.
ONCHAN. Joan's Wools & Crafts, Unit 19 & 20, Onchan Shopping Centre, Onchan. Tel: 0624-26009.
POOLE. Metropolitan Sewing Machines Ltd., 321 Ashley Road, Parkstone, Poole. Tel: 0202-731111.
PORTSMOUTH. Sewing Machine Supplies and Swiftknitters, 131-133 Fratton Road, Portsmouth PO1 5ES. Tel: 0705-820281.
ROCHESTER. CCB Sewing Machine Co., 304 High Street, Rochester. Tel: 0634-41597.
SHOREHAM. Shoreham Knitting Machines, 19 East Street, Shoreham, West Sussex. Tel: 0273-461029.
SHREWSBURY. OSA, 2 The Parade, St. Mary's Place, Shrewsbury. Tel: 0743-55533.
SOMERSET. Sewtech, 57 West End, Street, Somerset. Tel: 0458-45648.
STEVENAGE. Dropin Stiches, 3 Bedwell Park, Stevenage. Tel: 0438-725155.
STRANRAER. Mr. Robert Sharpe, 17 Queen Street, Stranraer. Tel: 0776-2372.
STRATHAVEN. J. Macbeth, 10 Townhead Street, Strathaven. Tel: 0357-20358.
SUNDERLAND. Kaye Knit Machine Knitting Centre, 190 Southwick Road, Sunderland. Tel: 0783-487526.
TAVISTOCK. The Sheeps Back, Paddons Row (off Brook Street), Tavistock, Devon. Tel: 0822-67236.
THORNTON HEATH. Knitters Kneads, 1 & 2 Brigstock Parade, Thornton Heath. (Closed Saturday). Tel: 01-684 8679.
UXBRIDGE. Sewfine Sewing Machines Ltd., 262 High Street, Uxbridge. Tel: 0895-52263.
WALLASEY. Terry Holmes Yarn Studio, 110 Seaview Road, Wallasey, Merseyside L45 4LD. Tel: 051-638 1484.
WATFORD. Sewfine Sewing Machines Ltd., 310 Lower High Street, Watford. Tel: 0923-34130.
WEST KIRBY. Terry Holmes Yarn Studio, 111 Banks Road, West Kirby, Merseyside. Tel: 051-625 1876.
YORK. Knitwell, 6 Saxon Place, Dodsworth Avenue, York. Tel: 0904-424579.

CUFFS

Push up 25 Ns on each bed (50 Ns total). With right side of sleeve and front of machine facing, pick up sts from lower edge of sleeve and place on to Ns. Using stitch size 5, K 2 rows full needle rib. Cont in patt A, K 10 rows. Using WY, K a few rows and release from machine.

With right side facing and using 5mm needles pick up 50 sts along lower edge of cuff. With wrong side facing and using MY, P 2 tog along the row. Cast off.

COLLAR

FIRST PIECE

Push up 48 Ns on each bed (96 Ns total). Using MY, cast on for full needle rib. Using stitch size 5, K 2 rows. Cont in patt A, K 12 rows. Cast off.

SECOND PIECE

Work as for first piece but cross sts in opposite direction.

LEFT FRONT BAND

With right side facing and using 5mm needles and MY, pick up and K 78 sts along front edge.

1st moss st row:- * K 1, P 1; rep from * to end.

2nd moss st row:- * P 1, K 1; rep from * to end.

Rep these 2 rows 4 more times. Cast off.

RIGHT FRONT BAND

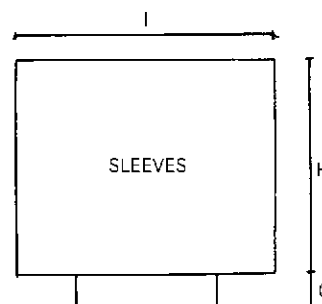
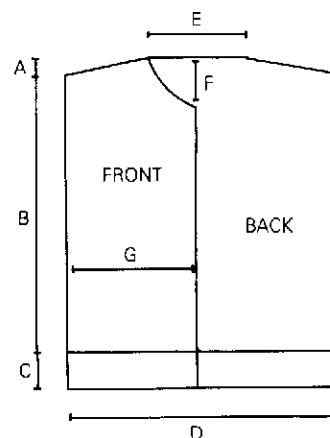
Work as for left front band, making 8 evenly spaced buttonholes in 5th and 6th rows.

PRESSING

With wrong side facing, pin out all pieces to measurements given. Steam carefully following instructions on ball band.

MAKING UP

Join shoulder seams. Set in sleeves, matching centres to shoulder seams. Join side and sleeve seams. Using 2.50mm crochet hook and shirring elastic, work chain st around neck edge. Join centre back seam in collar. Sew collar in position. Sew on buttons.



A = 3.5 cm
B = 47 cm
C = 6.5 cm
D = 46.5 cm
E = 17.5 cm
F = 11.5 cm
G = 22.5 cm
H = 36 cm
I = 43.5 cm

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(Nr Bushey Arches)
515 GREEN LANES, HARRINGAY, LONDON N4. 01-340 5532



PATTERN A

K 2 ROWS



Repeat these 6 rows to form the pattern.

• = stitch on needle

↗ = transfer the st at the tail end of arrow to the needle at the arrow head

N.B. Always transfer the st going from the front bed to the back bed first (i.e. the centre st of each group of three.)

PATTERN B

K 2 ROWS



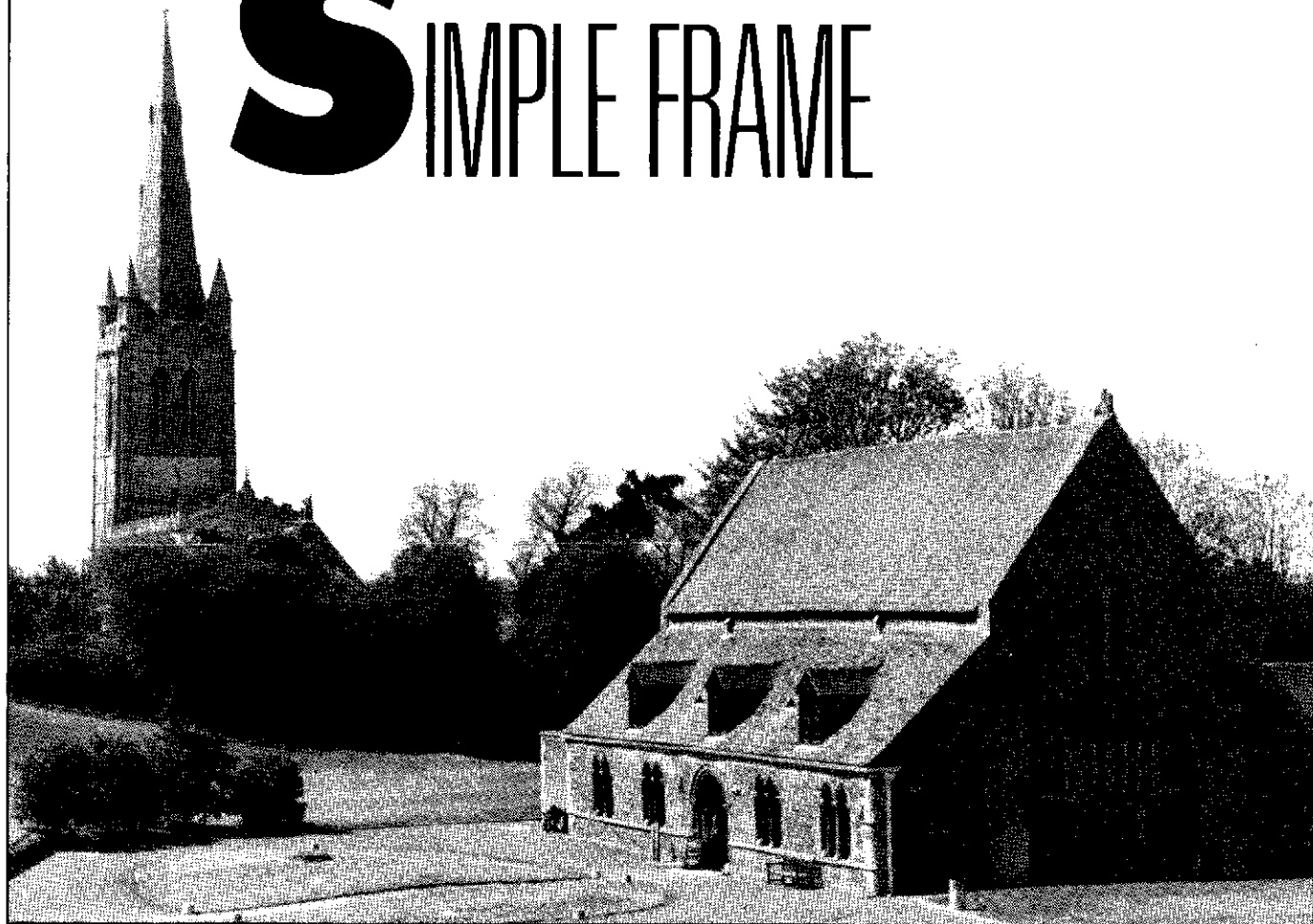
Repeat these 2 rows to form the pattern

• = stitch on needle

↗ = transfer the st at the tail end of arrow to the needle at the arrow head

N.B. Always transfer the st going from the front bed to the back bed first

SIMPLE FRAME



THE SIMPLEFRAME STORY

In an old market town which was once the county town of Rutland, British craftsmen are still using traditional skills which have been passed down from generation to generation.

The town of Oakham is steeped in history and famous for its Castle Hall and the 13th century Church of All Saints. Castle Hall dates from around 1175 and is renowned for a unique collection of horseshoes. It was the custom for peers of the realm who passed through the town to donate a horseshoe to the Lord of the Manor. These have been mounted and are hanging on the walls of the Hall. Although Castle Hall is primarily a museum, it's still used as a Magistrate's Court each Monday.

Regrettably, perhaps, but of necessity, Oakham has had to keep up with the times and now attracts many visitors. A large number come to Rutland Water – a lake said to be the largest man-made lake in Europe. After much controversy, the lake was formed by flooding a great part of Rutland. It's now a picturesque setting for anyone interested in sailing, angling, birdwatching or for those who enjoy the simple pleasure of walking or cycling

amidst marvellous scenery. In premises close to the church and the centre of the town, you'll find Frame Knitting. The company moved to Oakham in January '86 and since then has had to double its production area twice to keep up with demand. Although production levels have had to be greatly increased, the emphasis is still on producing a quality, hand-made product using traditional skills. It's this blend of old and new which produces a modern product – the Simpleframe.

CHOOSING THE WOOD

It still surprises many people that the frame is handmade from wood. It could be argued that plastic would be cheaper and easier to use and mass-produce, but Frame Knitting feels that people, in general, enjoy the natural feel and appearance of real wood.

Wood for the Simpleframe starts its life in South East Asia, especially Sarawak. Specially selected lengths of Ramin wood are planed to specification and exported to this country. Ramin is ideal because the tree grows tall and straight and can be free from branches for the first 50 feet. It's a wood which is often used for

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furniture, interior joinery, wooden toys and many domestic articles. It's a pale, straw colour with occasional grey markings and pink shadings. Other woods have been used in the past and trials continue on new types, but for the time being, frames will continue to be made from Ramin.

THE TEAM

As with all companies, there are many members of staff worth their weight in gold but who are rarely in the limelight. Frame Knitting is no exception. Production control at present is in the hands of John Race and his deputy, Ritchie Watt. John is the woodworking production manager. He learned woodworking at school and

gained his experience through years of restoration and repairs to old furniture and in making new furniture. Even now he continues this as a hobby and his very tolerant wife allows him to use their living rooms to season timber to meet the demands of central heating! John worked for many years in stores control with a large engineering company in Stamford. He was looking for a more creative job, working with wood, just at the time Frame Knitting moved to Oakham. Now he's a rare example of a man thoroughly enjoying his work! Ritchie, his deputy, read Mathematics at Swansea University and joined the company to gain commercial experience. At present, he's working on frame production and you may well meet him at one of the forthcoming exhibitions.

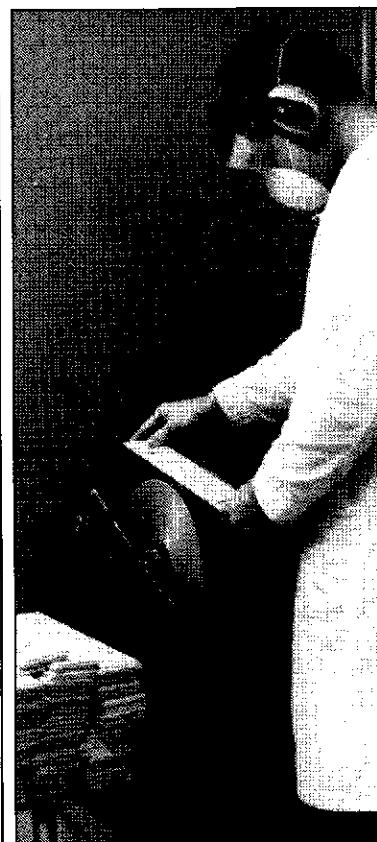


INTO PRODUCTION

The production process starts with the triangular frame ends. Planed timber is cut into triangles and is then passed through several machining operations. The first photograph (1) shows the grooves for the needle rails being cut in the triangles. They're machined to an accuracy of five thousandths of an inch because the Simpleframe, although it's made from wood, is a precision product.

After machining, each component is carefully sanded (Fig 2). A contour sander is used. The sanding belt runs round a foam disc so that it will flex and wrap around the many curved edges. This takes time but helps to give the frame a superior finish. Several more processes follow before the frame is glued and laquered and ready for final inspection.

Although many thousands are produced, each Simpleframe is given a quality check. In the third photograph (3), John makes some final adjustments to the balance



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of a frame and Patrick Reilly looks on (Fig 4) as Ritchie checks a critical dimension in samples of another batch of frames. If they pass, they're destined for packing and dispatch overseas.

home, perhaps because it's used to make plastic kettles, food mixers and many other household items.) Kemetal is moulded using Frame Knitting's own moulds. Modern technology is in evidence in certain parts of the workshop. Electronic scales, for example, are used to speed the process of counting and packing some Simpleframe components. Needle spacers are carefully weighed in photograph 5.

INCREASING DEMAND

Although Frame Knitting Ltd. has twice doubled the production area at Oakham, they've had to plan a further increase this coming summer to keep pace with the rapidly growing demand. They won't however, allow their standards of quality to fall. You may, therefore, find your nearest stockist temporarily out of stock. This only happens occasionally so please be patient. You can always place an order for a Simpleframe and know that your purchase will have been hand-crafted just for you. You can then sit back and put the same loving care and craftsmanship into your knitting that went into the making of your Simpleframe.



THE RIGHT COMPONENTS

Although the Simpleframe is made from wood, other materials are used where appropriate. The needles, for example, are high-quality steel latch needles and some of the components are moulded in Kemetal, a high-quality acetal copolymer. (You'll find Kemetal in your own

3



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CLUB LINE

This month heralds the first birthday of the magazine. Over the last twelve months, we've received many letters from our readers – full of encouragement and appreciation. In addition, many of you have written with suggestions and helpful hints. It hasn't always been possible to pass on as much information as we'd like because we are so often short of space. However, from this month, we're starting a column specially for those wishing to share information with fellow readers.

Club Line will link clubs with readers, readers with local groups, specialist tutors with beginners and machine knitters with each other. We don't see the feature developing into a seemingly endless list of knitting clubs. Although we'll print we shall focus on club news each month and we'd be delighted to hear from all club leaders or secretaries with any tit-bits of information you think would be of general interest. We'll include a form each month, as space permits, for you to keep us in touch with your regular activities. We'll then keep an up-to-date list of clubs and classes for anyone who is interested. Club Line will include as much information each month as we can squeeze in and we hope that it will be a welcome addition to our pages.

THE OLYMPIAN SPORTS MACHINE KNITTING CLUB

Reg Osborne has written to us with news of a machine knitting club he's started in Wembley. Held at the Park Lane Primary School, the club meets on the fourth Monday in each month from 7.30 pm to 9.30 pm. Reg tells us that the charge will be reasonable and tea, coffee and biscuits will be provided. You may wonder where the club's name came from – we did and Reg told us that the premises are sometimes used by the Olympian Sports Club, so he took the lead and incorporated the name in the new club. He hastens to add that knitters 'don't necessarily have to be sports!', but we're sure they all are in one sense of the word! Club programmes will cater for the wishes and enthusiasm of the members with more experienced knitters helping along beginners –

and learning a few new tips themselves, perhaps! It sounds as if the evenings are not only informative, but very enjoyable, too – so why not go along if you live nearby. You can phone Reg for further information on 01-205 0386 or try Doreen on 01-903 0534 and Connie on 01-903 6775.

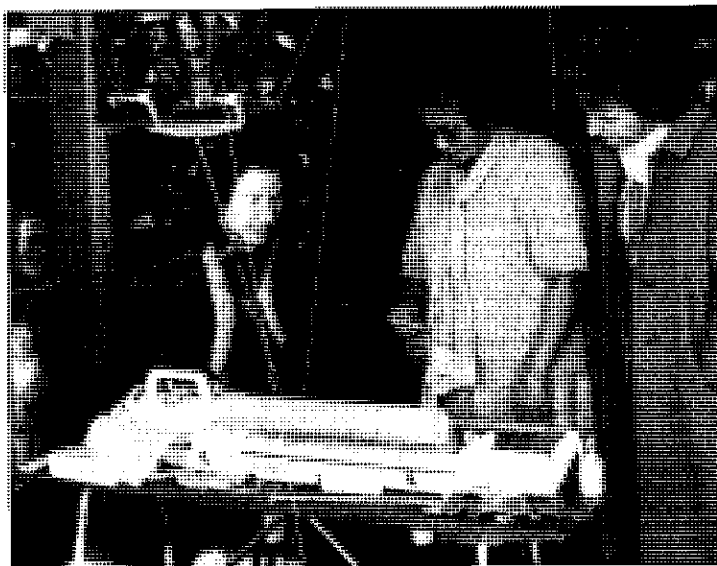
WIMBLEDON YARN CLUB

A little over two years ago, Wimbledon Sewing Machines started the Wimbledon Yarn Club. Since then, the club has gone from strength to strength and now offers a wide range of yarns at very attractive prices. The club now has over 400 members and is growing steadily in size. This is mainly because the club has so much to offer its members. There are always at least 60 different qualities of yarn in stock, displayed on three floors at the club premises. Half of these are available by mail order but to club members only. You'll find all the well known names on the shelves – Amberyarn, Bonnies, Bramwell, Denys Brunton, Forsell and King Cole.

Club members are given expert advice on all aspects of machine knitting and demonstrators are always available on club day – Saturday from 10.00 am to 5.00 pm – to help with queries about using their machines, which yarns to use and new techniques to try. Wimbledon Sewing Machines was established over 40 years ago by Mr Rushton senior – the present owner, Ian's, father to sell all the leading brands of sewing machines. This was, until recently, the major part of the firm's business. Now, however, knitting machines are taking over and an increasingly larger proportion of time is devoted to the Yarn Club. You'll find all the leading brand names at the shop – Brother, Toyota, Passap and Corona and the company has taken a stand at this year's Daily Mail Ideal Home Exhibition at Earls Court. If you're visiting the show and would be interested to see the wide range of goods available, do look out for Stand 323. You could also find out more about the club and how to join. There are over 100 books on machine knitting available at the club and members can advertise free of charge on the club notice



Two club members examining yarn on the first floor



A Saturday demonstration with club members

board. This has all the obvious advantages and also helps the members to keep in touch with each other.

All these activities have meant that all the floors of the existing premises are fully in use and before too long, additional space will be needed!

'Looking back over the last two years,' says Ian, 'nobody would expect what started out as a modest attempt to give existing knitting machine customers a back-up service, would grow so rapidly'.

There are obvious advantages to being a member of a knitting machine club – not only the savings to be made when purchasing yarns, but also the friendly exchange of ideas. The Wimbledon Yarn Club welcomes new members – they can be individuals or other knitting machine clubs. They'll let you have full details of this exciting club if you write to them at the Wimbledon Yarn Club, 214 Merton High Street, London SW19. 'Phone: 01-542 5240.

ST. NEOTS MACHINE KNITTING CLUB

We've received a very nice letter from Mrs D Fuller who runs the St Neots Machine Knitting Club. She tells us that the club meets at the Priory Centre, St Neots on the last Monday of each month. If you'd like further details, please 'phone Huntingdon 214393. We must also mention a very nice gesture from the club. Special help is provided to help local knitters in their own home so why not give Mrs Fuller a ring now!

ALSTON HALL COLLEGE

For those looking for a practical knitting course in Lancashire, we've news of two taking place in the summer months.

There's a residential weekend at Alston Hall Residential College, Longridge, Preston on June 26th, 27th and 28th. If you write to the Principal enclosing an s.a.e., you'll receive full details. There's also a full week's course from August 2nd to 8th at the University of Lancaster. Details can be obtained from Eric H. Bowden, the course tutor, who tells us that the courses have the beginner in mind and will include some simple design. You can write for details to Summer Programme Office, University of Lancaster, Bailrigg, Lancaster LA1 4YW.

HORWICH MACHINE KNITTING CLUB

Kathleen Humphries and Sylvia Smith have been running a machine knitting club in Bolton for two years now and they need your help! They're looking for a demonstrator in the Bolton area to attend their club meetings. There are 54 members and the club meets on the first Tuesday each month. Kathleen and Sylvia tell us that they've written numerous letters in their quest for a demonstrator and have now asked if we can help. Of course we can! The Horwich Knitting Club can be contacted at 66 Alexander Road, Lostock, Bolton, Lancashire BL6 4BB and the phone number is 691437. Sylvia, Kathleen and their 54 club members are waiting to hear from you!

KNIT-INN

We've news of a newly formed club from Rita Pickering. Rita's the club secretary of Knit-Inn which meets on alternate Tuesday evenings at Bassingbourne Village College.

We wish the club every success. You can get in touch with Rita at 7 Whydale Road, Royston, Herts if you'd like more details.

KNITTING AND CROCHET GUILD

The Guild has been trying, without much success, to establish local groups of the Guild in Basingstoke and Reading. They've decided to join forces and aim for a group based in Reading - as a reasonably good centre of communication. They've therefore booked St Giles Church Hall in Southampton Street which is within easy walking distance of the rail and bus stations. They hope to establish meetings on the first Saturday of each month and will arrange a programme of demonstrations, workshops, talks - whatever the members would like!

The Guilds activities and Slipknot magazine are doing all they can to help to establish machine knitting as a craft and not just a 'poor relation' amongst the spinners, weavers and hand knitters. If you're at all interested in helping to build the foundations of this local group, do get in touch and try to support them. If you live in the Basingstoke area, Barbara Band lives at 2 Greenwood Drive, Sherfield Park, Chineham, Basingstoke, Hants. Phone: 0256-472950. Sheila Ryle is not far from us at 44 Webster Close, Maidenhead, Berkshire SL6 4NW. Phone 0628-28096 - and we can't ever forget her number. It's almost the same as ours! Do get in touch with Barbara or Sheila, they'd love to hear from you. This ends our first Club Line page and we look forward to hearing from anyone who'd like to write. Please remember that we go to press well ahead of publication so we need forward dates three months ahead to make sure of a mention.

CLUBLINE DIRECTORY

To:- The Editor, Machine Knitting Monthly, FREEPOST 623, Maidenhead, Berkshire SL6 8YZ

Please add the following details to the Clubline Directory.

Name of club
Full address of club meetings

Monthly date(s) of meetings

Time of meetings

Club leader or secretary's full name and address

Telephone number

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17 WOMAN'S TUNIC TOP



PATTERN RATING

** Fairly easy, for knitters with some experience.

MACHINES

This pattern is suitable for standard gauge machines with ribber.

MATERIALS

Sirdar Country Style DK.
11 [12, 13] x 50g balls in Desert Blaze (MY).

Country Style DK is 61% Acrylic, 22% Bri-Nylon, 17% Mohair. If you have difficulty obtaining this yarn and would like a list of your local stockists, please write to Sirdar Plc, Flanshaw Lane, Alverthorpe, Wakefield, West Yorkshire WF2 9ND.

SILVER GAUGE READING

Heavy yarn.

MEASUREMENTS

To fit bust 82-87 [92-97, 102-107] cm, 32-34 [36-38, 40-42] in.
Actual size 101 [111, 123] cm, 39¾ [43¾, 48½] in.
Length to shoulder 67 cm, 26½ in.
Sleeve seam 43 [47, 48] cm, 17 [18½, 19] in.

Instructions are written for the smallest size, larger sizes follow in square brackets. If only one figure is given, it applies to all sizes.

TENSION

28 stitches and 39 rows to 10 cm, 4 in measured over cable pattern (tension dial setting approximately 9/10).

24 stitches and 36 rows to 10 cm, 4 in measured over stocking stitch (tension dial setting approximately 9).

For perfect results, please check your tension carefully.

ABBREVIATIONS

See page 4.

KNITTING NOTES

We used purl side of knitting as right side of garment.

CABLE PATTERN

Cross sts on back bed only. Counting from the right, these sts are numbered 1 to 6.

CABLE PANELS

K 5 rows. * Cross sts 1, 2 and 3 behind sts 4, 5 and 6. K 10 rows. Rep from * throughout.

BACK

With ribber in position and carriage at right, set machine for 2x2 rib. Push 62 [68, 74] Ns at left and right of centre 0 to WP. 124 [136, 148] Ns.

* Push corresponding Ns on ribber to WP. Arrange Ns for 2x2 rib. Using MY, cast on and K 3 tubular rows. Carriage is at right. Set machine for 2x2 rib knitting. Set RC at 000. Using MT-2/MT-3, K 24 rows *.

Transfer sts for st-st.

3RD SIZE

Inc 1 st at each end.

ALL SIZES

124 [136, 150] sts. Set RC at 000. Using MT, K 121 rows. Work measures 39.5 cm, 15½ in. Place marker at each end. K 91 rows.

SHAPE NECK

Using a length of MY, cast off centre 22 sts. Push 51 [57, 64] Ns at left to HP and cont on rem sts for first side.

K 1 row. Cast off 6 sts at beg of next row, K 1 row. Cast off 3 sts at beg of next row, K 1 row. Cast off 2 sts at beg of next and foll alt row, K 1 row. Cast off rem 38 [44, 51] sts.

With carriage at left, push Ns from HP to UWP. Finish to correspond with first side reversing shapings.

FRONT

With ribber in position and carriage at right, set machine for 2x2 rib. Push 72 [78, 86] Ns at left and right of centre 0 to WP. 144 [156, 172] Ns. Work as for back from * to *. Transfer sts following Diagram I.

2ND AND 3RD SIZES

Inc 1 st at each end.

ALL SIZES

144 [158, 174] sts. Set RC at 000. Using MT/MT, cont in cable patt. K 56 rows.

POCKET OPENINGS

Using WY and counting from both edges, K sts 9 to 31 [11, to 33, 13 to 35], inclusive by hand. K 75 rows. RC shows 131 and work measures 39.5 cm, 15½ in. Place marker at each end. K 79 rows.

SHAPE NECK

Using a length of MY, cast off centre 18 sts. Push 63 [70, 78] Ns at left to HP and cont on rem sts for first side.

K 1 row. Cast off 4 sts at beg of next row, K 1 row. Cast off 2 sts at beg of next and foll 2 alt rows, K 1 row. Dec 1 st at beg of next and foll 8 alt rows. 44 [51, 59] sts. K 3 rows. Cast off.

With carriage at left, push Ns from HP to UWP. Finish to correspond with first side reversing shapings.

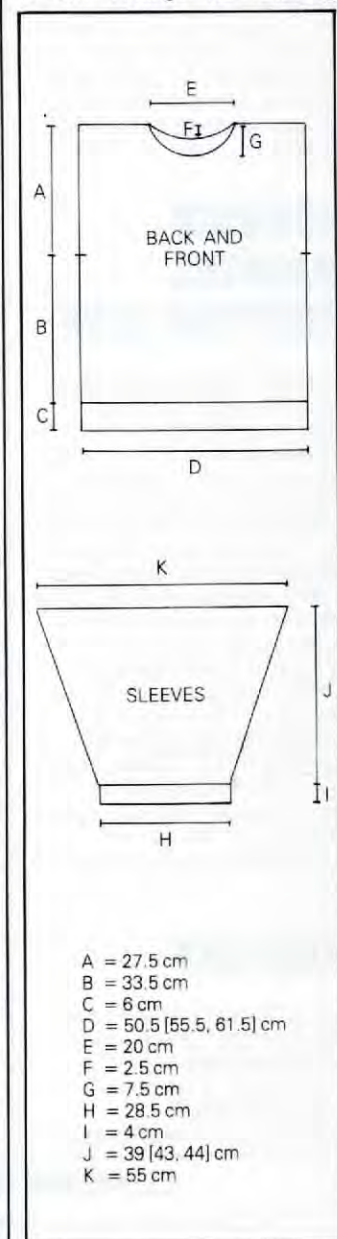
POCKET LININGS

Push 23 Ns to WP. With right side facing pick up 23 along upper

edge of pocket opening and place on to Ns. Using MT and MY, K 40 rows. Cast off.

POCKET EDGINGS

With ribber in position and carriage at right, set machine for 2x2 rib. Push 12 Ns on each bed to WP. Arrange Ns following



NEEDLE SETTING FOR FRONT

DIAGRAM I

centre of front
to end to end

NEEDLE SETTINGS FOR POCKET EDGING

DIAGRAM II

half pitch lever H

swing/racking indicator 5

to end to end

NEEDLE SETTING FOR SLEEVES

DIAGRAM IV

centre of sleeve

to end to end

NEEDLE SETTING FOR COLLAR

DIAGRAM V

centre fold line of collar

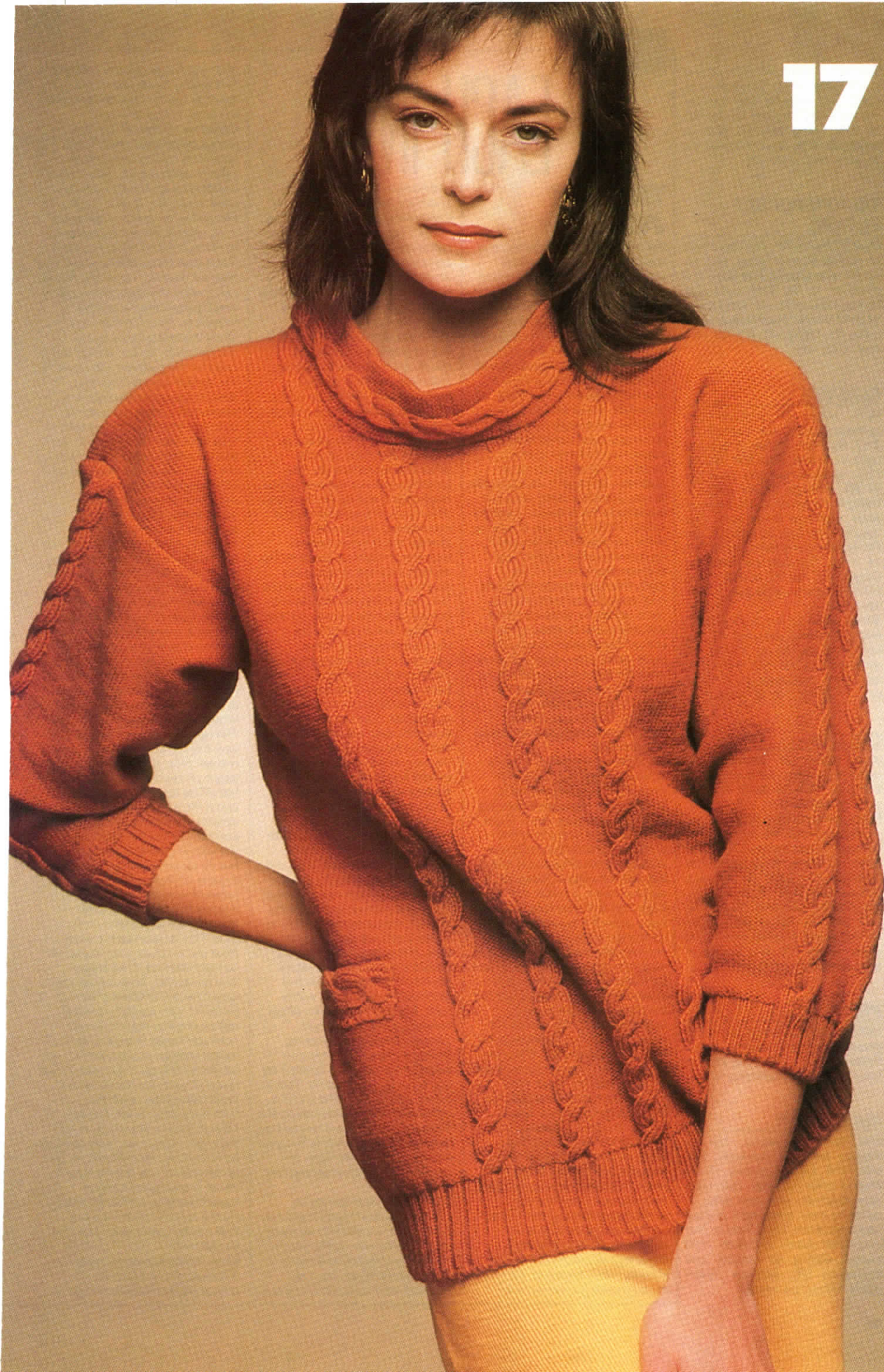
DIAGRAM III

half pitch lever P

swing/racking indicator 6

to end to end

to end to end



◀ 64 Diagram II. Using MY, cast on and K 3 tubular rows. Carriage is at right. Set machine and transfer sts following Diagram III. Set RC at 000. Using MT/MT, cont in cable patt. K 30 rows. Transfer sts to back bed. Cast off.

TO JOIN POCKET EDGING

Push 23 Ns to WP. With right side of pocket edging facing, pick up 23 sts evenly along side edge and place on to Ns. With right side facing, pick up 23 sts along lower edge of pocket opening and place on to Ns. Using MT and MY, K 1 row. Cast off.

SLEEVES

With ribber in position and carriage at right, set machine for 2x2 rib. Push 40 Ns at left and right of centre 0 to WP. 80 Ns. Push corresponding Ns on ribber to WP. Arrange Ns for 2x2 rib. Using MY, cast on and K 3 tubular rows. Carriage is at right. Set machine for 2x2 rib knitting. Set RC at 000. Using MT-2/MT-3, K 14 rows. Transfer sts following Diagram IV. Set RC at 000. Using MT/MT, cont in cable patt. K 4 [8, 10] rows.

Shape sides by inc 1 st at each end of next and every foll 4th row until there are 154 sts. K 3 [15, 17] rows. RC shows 152 [168, 172] and work measures 43 [47, 48] cm, 17 [18½, 19] in. Cast off.

COLLAR

With ribber in position and carriage at right, set machine for 2x2 rib. Push 19 Ns at left and right of centre 0 to WP. 38 Ns. Push corresponding Ns on ribber to WP. Arrange Ns for 2x2 rib. Using WY, cast on and K 3 tubular rows. Carriage is at right. Set machine for 2x2 rib knitting. Using MT-2/MT-3, K 3 rows. Transfer sts following Diagram V. K 1 row. St RC at 000. Using MT/MT. Cont in cable patt. K 220 rows. Using WY, K a few rows and release from machine.

PRESSING

With wrong side facing, pin out all pieces to measurements given. Press carefully following instructions on ball band omitting cables.

MAKING UP

Join shoulder seams. Set in sleeves between markers. Join side and sleeve seams. Graft ends of collar together. With right side together, sew one edge of collar to neck edge with grafted seam at centre back. Fold in half and catch down on inside. Fold pocket edging to outside and backstitch into position. Catch down linings on inside.

TEACH-IN

THE YARN JUNGLE

Becoming seriously interested in machine knitting again a few years ago, I was surprised to find that there was a choice of coned yarn available. When my mother had used a knitting machine in the 1950's, she had to buy balled yarn and rewind it before she used it. The choice of colours available by the 1970's, in both four ply and fine industrial yarns was wide. However, it was still irritating to find that there were very few fancy yarns and certainly very little coned yarn that was really suitable for knitting suits and dresses – although it was possible to buy garments using yarns not available to the domestic machine knitter. While there are, of course, some yarns which are supplied exclusively to the ready-made knitwear trade, most of the ready-made garments which are now available are knitted using yarns which are similar to those available to the domestic machine knitter. The problem now is that there are so many different yarns available that it is very difficult for even an experienced knitter to select those which are most suitable for their use and the beginner is frequently bewildered by the choice.

Yarns can be classified in many different ways, but one of the most important differences is between the repeatable branded yarns and industrial yarns. There are now many manufacturers producing branded coned yarns and apart from differences in dye lots and occasional changes in the range of yarns, a knitter can buy a cone now and expect to be able to buy a cone of the same colour in six months time. Industrial yarns are normally the surplus from the ready-made knitwear industry and for this reason they are usually cheap. Firms making knitwear for the ready-made trade cannot estimate exactly the amount of yarn required in different colours for a particular season. Once the season's knitting is finished, there is usually some surplus yarn. Sample yarns and ends of cones may also be discarded. The current increase in interest in machine knitting means that these yarns are collected from the factories and sold by shops and dealers all over the country. Apart from the fact that it is a very cheap way of buying yarn – which is often very good quality – industrial yarn also has the advantage of providing machine knitters with a source of the type of yarns used for ready made

garments in the latest colours.

There are, however, some disadvantages, especially for the unwary beginner. The yarn often has no label to indicate the composition or thickness. The empty cones are frequently re-used, so although the label may state that the yarn is scarlet, it may in fact be black! If the thickness of the yarn is stated, it will be given as an industrial count, not the more familiar ply. The most common type of industrial yarn used to be 2/30's fine industrial acrylic. As a guide, two strands of this knitted together (2/15's) would knit as three ply and three strands (2/10's) as a fine four ply. The count is used as a more accurate method of showing the thickness of the yarn. The number before the stroke is the number of strands which were twisted together to make up the yarn. The number after the stroke is the length of yarn for a unit of weight. This means that the smaller the number after the stroke, the finer it will be. Unfortunately, the counts are currently in the process of being metricated, which is rather confusing. Even if there is no label, or you cannot understand the label, do not despair. A little time spent experimenting will mean that the yarn can be used. Do remember that you cannot necessarily expect it to knit to a standard tension and it may be necessary to use a charting device or work out the pattern mathematically. First, look at the yarn and decide whether it looks too fine to be used as a single strand. If so, wind off one or more balls, to strand the threads of yarn to the desired thickness, threading the strands through the tension assembly as if they were one yarn. To save time, it may be possible to buy several small cones and take a strand of yarn off each, or mix several different yarns. In this case, to avoid the random effect caused by mixing different colours, try plying the yarns. Before trying to knit a tension square, cast on about 30 stitches and knit a strip of knitting. Start at a very tight tension and knit to a very loose tension, separating the different tensions by a row knitted at the maximum tension. The yarn may be a man-made fibre, or it may be, or contain, a natural fibre such as wool.

The fibre can sometimes be identified by burning a strand (not in front of the children!) because natural fibres will usually burn or smoulder while artificial fibres melt. Natural fibres, such as shetland wool and cashmere, are

often spun to give extra strength. This makes it possible to use them on the knitting machine and the smell of this oil is very distinctive. However, it is not always possible to identify the type of yarn and it is therefore safer to wash the test strip before deciding which tension should be used to knit the tension square. If the yarn is, or seems to be, spun in oil, wash it in washing-up liquid to remove the oil. Most natural fibres alter considerably when they are washed – even the colour can change slightly and they often need to be knitted at a loose tension to allow for shrinkage. Once the tension strip is dry, decide which tension should be used for the garment and make the tension square. This may need to be pressed before it is measured – press the tension strip as a check. This does take a little time, but it is well worth the effort. Increasing familiarity with the yarns will soon mean that less time needs to be spent experimenting and there are some lovely industrial yarns available. Do remember, however, that these yarns are not repeatable, so it is no good taking a firm order for a suit knitted in a yarn you bought a month ago – there may not be any left when you go back to the shop. In fact, the more interesting yarns sell very quickly, so you do need to buy industrial yarns when you see them – even though you have to face the comments about the amount of yarn you already have when you get home! The range of repeatable branded yarn has increased dramatically in the last three or four years. A beginner buying a repeatable yarn should be able to ask the dealer about the tension to be used and whether it will knit an adult size garment. Often the thickness of the yarn is stated on the label – but do remember that this is only a guide. Different makes and types of four ply yarn on my Brother machine need to be knitted from about tension six to nine. This is because the term 'four ply' is not an accurate guide to the thickness. Fred Bloggs' four ply acrylic, for example, may be a different thickness from Jo Smith's! Yarn containing wool, cotton or other natural fibres normally needs to be knitted at a looser tension to allow for fluffing up and shrinkage. Even within one range of yarn, the actual tension which should be used may vary with the colour. Black and dark colours usually absorb more dye than light colours and may need to be knitted at a looser tension. This is the reason why it is important never to measure a tension square made in a different colour from a range of yarn – always make it the colour to be used for the garment. Most repeatable yarns are either 100% acrylic or a mixture containing a small percentage of

acrylic. To enable the knitter to knit a large size garment from one cone, many of these fibres have been through a high-bulking process. This fluffs up a thin, shiny fibre into the thicker, fluffier one with which we are familiar. This process is reversed by the use of an iron, which flattens the fibre and 'kills' the fabric and this is the reason why these yarns should not be ironed. Wool or a high wool-content mixture can be pressed, as can other natural fibres such as cotton. Some acrylics, however, can be pressed. These are the 'bright acrylic-type' fibres, which are available both as industrial and branded yarns. Bramwell's Artistic and Denys Brunton's Matchmaker are good examples. The fibre is firmer and heavier than a high-bulk acrylic and usually knits to give a shiny, non-fluffy fabric. When pressed, these yarns are ideal for suits and dresses. Fancy yarns, which were once only available to hand knitters, are becoming more popular with the yarn manufacturers. They include fluffy yarns, some of which contain mohair, such as Bramwell's Astrakan; knop yarns, such as Bramwell's Hobby and Yeoman's Grigna; ribbon, chenille, lurex mixes, space dyed yarns, wrap spun yarns and so on. The variety is bewildering, but the possibilities endless. Anyone wishing to use these yarns should

first look at ready made knitwear and look at the way in which the different yarns are used. It is vital to choose a yarn which is suitable for the garment you wish to knit. For example, a fine mohair mix yarn will never produce a fabric which is suitable for a skirt, but it is ideal for a loose batwing-style jumper. If you are fortunate enough to visit one of the machine knitting exhibitions or shows, look at the garments on display and in the fashion show to give you ideas. If you see another knitter wearing something that you like, don't be afraid to ask about it. The wearer will usually be flattered and it really is the best way to learn about yarns and their uses. Before I finish, one final word about yarns. It horrifies me sometimes when I hear knitters talking about the cost of a garment simply as the cost of the yarn. Do always remember that the biggest part of the cost of any garment is your time – and it can take a lot of that to experiment, plan, knit and make up a garment. If the garment is made in a cheap yarn, which will look shabby after a few washes, that is a very poor return for the investment of your time. Do be prepared to buy good yarn, and learn how to use it wisely – that will give you much more satisfaction and encouragement.

Diane Bennett

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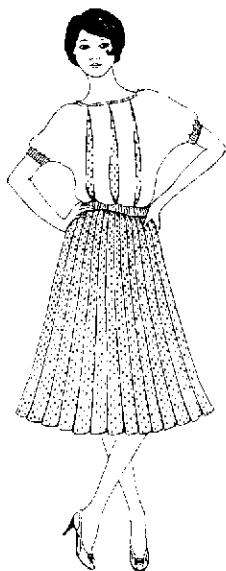
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TALKING TOYOTA

Life has been far from dull since last month. I decided to take on the ribber for my Toyota 858 and I'm still here to tell the tale. Once the room had been re-decorated, the single bed came out again – in a different place this time. The tension wire no longer becomes entangled in the lamp shade fringe and it seemed the right time to try something new. At first I still managed to let the tension wire fly up and hit the new wallpaper but overcame that wonderfully as you shall see.

OPEN THE BOX

When I recall my approach to the ribber, my mind is full of clichés, starting with "procrastination is the thief of time" (that's arguable when it comes to some bits of the exercise) and ending with "nothing comes easy". You could be forgiven for imagining that I had all sorts of problems with the ribber but you would be wrong. I only had problems with my usual

two left hands. Once again, I gave myself a good clear Monday morning to start, not even the postman came because we were snowed in. I opened the carton and brought all the pieces on to the floor in front of the machine. I placed the manual in my lightweight cookery book holder just beyond the main bed and carefully checked through to make sure that all the parts were there. Remembering what a reader had advised, I then looked at each piece trying to fathom how it might interact with the main bed. Taking a deep breath, I set about putting it all together.

A NEW ANGLE

Putting up the machine, I can honestly say, was fool proof. By following the instructions, there was nothing that could go wrong and had there been, I would surely have done it. Now, just in case there is a reader who still has the single bed and has never

actually experienced a single bed with rib attachment, I must point out that before you can attach the ribber it is necessary to raise the front edge of the main bed. All the clamps and so on are provided for this and so are the directions. If you have any experience of double bed knitting then you will take this for granted, but working at this angle will come as a surprise to a true novice. While I am a learner to machine knitting, I must confess that back in the dark ages a machine was demonstrated to me in my home and left for my use over the weekend. I didn't buy the machine, but it was a double bed machine and I made a striped rib scarf during the weekend. Since I couldn't afford a double bed machine in those days, I reverted to a single bed which I have "played with" occasionally over the years and this was to be my return to double bed knitting again. My new machine is far more up-to-date, but after all these years I found that looking down into the middle of two needlebeds at the familiar zig-zag look of the ribbed stitches did not come as a surprise because I had started with a ribber for my very first and most impressionable lessons.

Here I was, with the two beds set up, the two carriages coupled for rib and I couldn't wait to have a go. I threaded up the carriage and must admit that it took me a while the first time – you've guessed it, with my left hand holding the yarn above the coupling and the right holding the end below I let go and whoopee – that tension wire was off on its own again. Then I discovered those little yarn stops on the side of the struts that go between the two beds, clearly shown in the manual. I've had no bother with the tension wires since. I just attach the end to the stop and if I happen to let go, it's caught in the stop. I still have a little trouble catching the yarn into the yarn outlet, listening for the telltale click, but I'm sure that will come with practice. Then procrastination won the day and I stopped for coffee.

sure this was because it must be terribly difficult to work, let alone understand. Not a bit of it. I think they must be used to dealing with people like me who need it written out in full to start with. Since then I have re-written the process more briefly, in my own words into my notebook. This was partly to speed things up and to impress it all on my memory. Will there ever be a day when I won't need to refer to my notebook at all?

I drew out the needles as instructed and noted that the end needles have to be on the main bed. I made a note that this means that all the K 1, P 1 ribs have to be on an uneven number of stitches. This raises a query in my mind. When I look at patterns in the magazine, they usually ask for an even number of stitches to be cast on each side of 0. The only way I can see of getting round that on the Toyota is to work K 1, P 1 rib on an odd number of stitches and increase one when changing to the main bed – if an even number is required for the pattern.

Having run the carriages to the left, I withdrew the wire from the cast on comb, removed the small piece and inserted this from below between the two beds. I won't bore you with the contortions I got into for this action! I trust that experience will make it easier, but when I was stuck with my left hand supporting the comb from below and the right hand trying to insert the wire, I was suddenly overcome by a nasty pricking sensation on the inside of my left knee. It felt like a splinter but I'm very stubborn and was determined to put up with the pain until I'd got this wire in so that I could let go of the comb and examine my knee. However, as I inserted the wire from right to left the pain disappeared and I realised that one end of the wire had been trying to get into the comb while the other end had been stuck in my trouser leg! After this, the next three rows went like a dream!

This brings me to query about wording. In the magazine I read the words "work three (or five) tubular rows". The manual doesn't call them that and I must admit to being perplexed. I called Brenda along the lane for her opinion but as she uses different machines, she wasn't too sure until I told her what I had done. She then said that those first few rows are the tubular rows, just



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THE SAMPLER

The yarn I was using for my first sample was a standard four ply (Spectrum Linaria four ply, coned). I read the manual and obeyed every instruction, extremely slowly. Indeed, it was written in such gentle movements that I felt

worded differently in the Toyota book. I went back to look and sure enough, they are tubular. On the subject of wording I found that when I wanted to begin stocking stitch from rib, there was no direct instruction for this in the manual until I happened to read the section for casting off. This is, I assume, because the manual is for the rib attachment and not for the two beds combined.

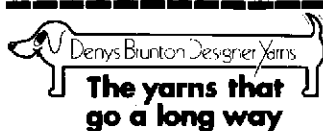
After the cast on, the ribbing went very smoothly. I can't think why I have waited so long. I wanted to start with ribbing so that I could put true ribs on to garments. Not that there is anything wrong with mock ribs – and now that I can do that, I shall have a go at all the other things the ribber can do. I removed the sample from the machine and tested it for tension. It seemed highly satisfactory, so I thought I'd have a go and actually apply it to a garment. This was to be my first design effort, drawn originally for a hand knit idea and not thought out with machine knitting in mind. This meant that the garment had set in sleeves and a high round neck, both full of shaping that needs a lot of thought. Machine knitting brings a whole new dimension to garment shaping. The welts worked beautifully, although after the welt I found that I was on my own for changing to stocking stitch and then, as I said, found how to replace the stitches on to the main bed further on in the manual. I took my time over that, even though I have seen people transferring stitches at a tremendous rate. With my lovely ribbing there, I didn't want to risk losing any stitches. I detached the rib carriage and coupling and lowered the rib and felt really encouraged to carry on. The weights were still attached and I could not find anywhere in that manual to tell me when to remove them so I took a chance and took them off at that stage. I reckoned that if I didn't, the knitting would reach the floor in no time – and incidentally, what would I do if the knitting did reach the floor? I haven't yet found that in a book except in the Bond manual. Do you have any tips for this situation? The rest of the garment went fairly well. While it was my own design, I did make it up in my usual way and I had to be correct from the start. Unlike most knitters, there was no question of saying "Oh dear, it's a bit small, it'll do for so-and-so's daughter instead of the mother". I wrote the pattern out first, taking the

dimensions from the previously worked tension sample. In this way, I was making up the pieces, as it were, from a printed pattern, just as you might read it in the magazine. I actually overcame my dread of dropping stitches in the middle of the row. I found that instead of being obliged to put my arm round the work as it appears to be in the diagrams, it seemed to be quite simple to use the latch tool from above instead of below. I had two of these escaped stitches and it was quite easy to recover them.

THE UPPER CLASSES

Not only do I feel that I have gone up in the world since I have started using the Toyota K505 ribber, but I have not yet found a stool or chair that suits my newly elevated position. Because the main bed is now tilted away from my bi-focal spectacles, I need to be quite high to be able to see those needles. Sometimes I seem to find it most comfortable standing up. I cannot be the only one who works at their machine standing, am I? Since the moving of the carriage is similar to ironing I suppose that it feels natural to stand. I have tried to iron in a sitting position and found a natural resistance to that, too. Hazel Ratcliffe recommends a typing chair as being ideal and I can imagine that it would be so. Maybe I would need it to be racked pretty high and I'm five feet four inches, not really short. If my exploits with the ribber sound a bit bizarre, please don't be put off. It's marvellous and most of the things that happen to me wouldn't happen to anyone else. I'm not really accident prone, but ask me who left her Christmas cake in the Rayburn cooker all night? Just in case you haven't met one of these gentle giants, they are solid cast iron and cooking smells don't escape – like I told you, nothing comes easy.....

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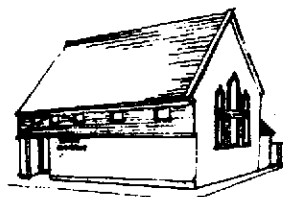
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The Silver Gauge

As all machine knitters know, yarn in this country is generally sold by name rather than by thickness. This can cause problems for many knitters

who may not know the yarn and have no local stockist. Sending for actual samples of the yarn can be costly and time-consuming, especially if

you're raring to go on a new design that's just caught your eye. Overseas knitters, too, generally have no idea of our brand names and qualities. Added to this has to be the number of qualities that a spinner may discontinue over the years and all the cones of unbranded yarn that may come your way.

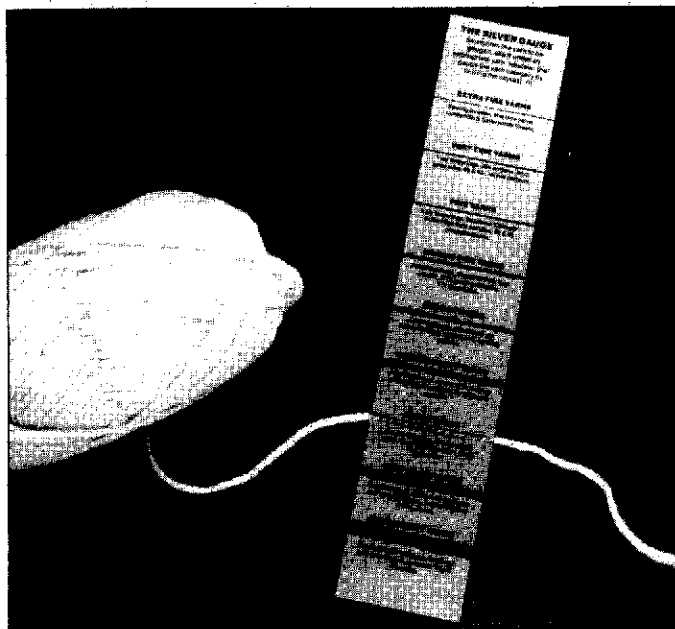
Tessa Lorant thought a great deal about this problem and set about trying to find a solution, not only for machine knitters but for hand knitters, too. The answer was the Silver Gauge. It's a simple strip of coated plastic along which clear lines have been left. The yarn to be measured is just slipped under the line which gives the closest fit. That's all there is to it! Each line has a reading from extra fine (for sewing thread thickness) to extra heavy (for 'Lopi' yarn) and there are nine graduations along the gauge. We

think it's such a good idea that, by special arrangement with Tessa Lorant, we're grading all our patterns and making the Silver Gauge available directly to our readers.

We shall always use branded yarn in Machine Knitting Monthly and quote the yarn we've used for all our patterns. We're sure, though, that many readers will want to use their own alternative yarn from time to time and with the Silver Gauge you can match the thickness of the original yarn used — exactly.

If you would like a Silver Gauge, just send a cheque/ P.O. for £2, crossed and made payable to 'Machine Knitting Monthly' to Silver Gauge Offer, Machine Knitting Monthly, P.O. Box 172, Maidenhead, Berkshire SL6 8XH.

Please remember to include your name and address, printed clearly.



SPOTLIGHT

NINA MIKLIN

Nina Miklin is a name that, in a very short space of time, has become synonymous with top quality Italian yarn. But not long ago, no one in the knitting world had heard of Nina Miklin. The story of her success started just three years ago when she was running an exclusive fashion accessory shop in the heart of London's west end. Specialising in Italian leather goods, her work took her on many buying trips to Italy. It was during these frequent trips that she discovered her love of 'Italian style'.

The shop was a success but, as a result of a series of exorbitant rent reviews, it no longer became a viable concern and was sold. Nina went on holiday to her beloved Italy where she had time to ponder on what to turn her energies to next.

Nina returned to London, still undecided as to what to do. But amongst the items she had bought for herself were some lovely Italian jumpers made from fine mohair. One day she thought that it might be fun to try and knit a jumper for herself. A knitting machine was purchased and she set about learning 'how to knit'. Having mastered her machine, Nina then wanted to buy some good quality yarns, but she discovered she could not easily find the top quality Italian yarns in fashionable colours she wanted to work with.

Realising this might be a gap in the market, on her next visit to Italy she headed straight to the yarn manufacturers. There she found all the yarns she wanted. She came back to England full of ideas, sorted out her finances and returned to Italy. She took the gamble that having found the yarns she liked, other people would like them too! The gamble paid off and today Nina A. Miklin is well known as a supplier of top quality Italian yarns.

"I really had no idea what I was going to do when the shop closed," said Nina. "I knew I had a little time to sort myself out. Almost by accident, like so many other people, I then discovered the enjoyment of knitting. I even started to make up some of my own designs. Looking back it is hard to image that what was almost a spur of the moment idea and hobby has become a successful business. It's been hard work, but I think I'm very lucky to be in a business that is still my favourite hobby."

It is the quality and colour range of Nina's yarns that seem to be the keynote to the success of her

company.

"I am a strong believer that if you buy well, quality need not equal expense. To knit an average size stocking stitch jumper in my Superkid range, for example, costs less than £12."

Superkid was her first best seller. It's a top quality designer yarn suitable for all makes of knitting machines, including Duomatics. It comes in a super range of fashion colours which is constantly up-dated and has a count of 1/10. This luxury mohair yarn still remains Nina's most popular yarn. Having decided on her new business career, Nina felt it was important to specialise in one sector of the market and become known for quality. Her extensive collection of designer yarns all come from Italy and are personally selected. Before a new yarn is added to the range, together with a team of knitters using various makes of machine, she tests the yarns to enable her to advise customers from first hand knowledge how the yarns handle.

"We try the yarns, making a variety of garments in many different styles. Some are my own designs. Designer knitwear is obviously an area I hope I can develop, but at the moment I design mostly for my own pleasure and for my special friends."

"If the company expands, I may have more time to devote to designing. At the moment, however, I'm kept busy with regular trips to Italy to see what's new on the market and attending as many exhibitions as I can."

"Being a mostly mail order company, exhibitions offer me an ideal opportunity to meet my customers and for them to see my yarns knitted up in various styles. They can also tell me the sort of designs they like. This in turn helps me select new additions to the range. It is very important to keep in touch with customers and exhibitions provide a perfect meeting place."

The Nina A. Miklin range of exclusive yarns now includes fine 100 per cent pure lambswool yarns (which can be used as a single strand or doubled or trebled to a three or four ply to make a chunky jumper); a versatile wool/alpaca yarn; a textured wool/silk yarn and fine lurex which is usually used in conjunction with a variety of yarns.

A selection of shade cards and Nina's general knitting tips for the use of her yarns can be obtained by sending £2 and a large s.a.e. to Nina A. Miklin, 104 Biddulph Mansions, Elgin Avenue, Maida Vale, London W9 1HU.

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COMPETITION

WIN A SUPER DEFENDI LINKER

O' TO BE IN ENGLAND

Well we're sure you know the next line – doesn't time fly, though! It's not only the arrival of evergreen Spring we have to greet, there's another second line, the arrival of Machine Knitting Monthly's second year. Evergreen but always read, brimful of colour, style, fashion, interest, up to the minute news and views – that's just starters for year two.

Why not celebrate the arrival of the longer days by giving yourself a chance of claiming this month's Birthday prize, a super Defendi linker. We've given the first letter of the answer to each of our clues and we'd like you to tell us on a postcard the winning melodius line to be found by reading the asterisked squares in the completed grid. Let's have your entry by not later than Friday April 24th and start our new year in dazzling style.

Send your answer on a postcard to Machine Knitting Monthly, April competition, P.O. Box 172, Maidenhead, Berkshire SL6 8XH. Please note that competition entries are only valid if posted to this address.

CLUES

1. A suit to *rest our* legs in?
2. Soft felt hat with narrow curled brim
3. At a stretch it may come from *Castile*
4. French sailor staying at a *Motel?*
5. A manmade fibre *Lira* can buy.
6. May be a *term* in the clothing trade.

7. Attired to keep *the cold* out
8. A *refit* he may require if putting on weight.
9. Could almost be turned into a historic bird.
10. Bright young thing of the 1920's.
11. Short garments worn over armour.
12. Perception, intuition.
13. Plain white fur used in ceremonial costume.
14. Riddles may give *me a sign*, perhaps.

COMPETITION RULES

1. Only one entry per postcard will be accepted.
2. This competition is open to residents of the U.K. except the employees of Machine Knitting Monthly, the magazine's typesetters, printers and distributors, employees of B.S.K. and their relatives.
3. The closing date is 23rd April 1987. Entries received after that date will not be considered and no responsibility can be accepted for entries lost or delayed in the post.
4. No cash alternative will be offered.
5. The winner will be the first correct entry to be drawn from our postbag after the closing date.
6. Winners will be notified in writing and the results published in the July issue of Machine Knitting Monthly.
7. The Editor's decision is final and no correspondence will be entered regarding the competition.



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14	E														

This month's competition will be judged at the BSK 'Machine Knit '87' knitting spectacular to be held on April 25th and 26th. For further details or tickets, please write to:- BSK Ltd., Murdock Road, Manton Industrial Estate, Bedford MK41 7LE. Telephone: (0234) 217096.